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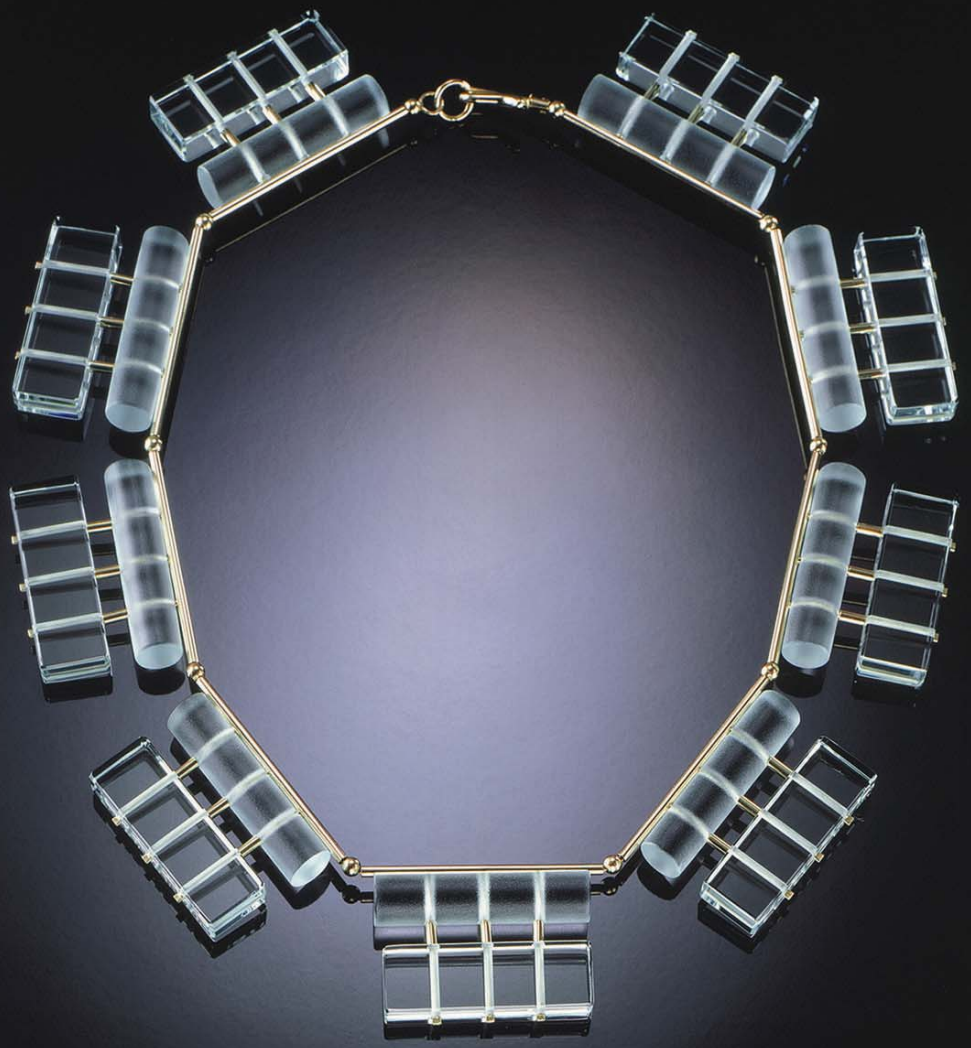

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Linda MacNeil. *Necklace No. 4* from the "Lucent Lines" series, 1984. Plate glass, 14k yellow gold; 20 1/2 x 7/8 x 1/4 in. (52.1 x 2.2 x 0.6 cm) (open). Collection of Joan and Jay Ochroch. Photo by Susie Cushner.

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MODERN SCULPTURE:
STUDIO JEWELRY

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Modern sculpture -- the revolution that started with Rodin and continues to this moment -- redefined the rules of three-dimensional art to include non-representational work, to allow spatial form rather than solid, and to open techniques beyond modeling and carving. This exhibition highlights the work of studio jewelry artists, modern sculptors of wearable three-dimensional forms.

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'Breeze'. Brooch/pendant. 18K yellow and red gold, platinum. 5" x 3" x 1". By Baiyang Qiu

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FOREWORD

Over the course of his 50-year career, designer Philippe Starck (featured on our cover) has harnessed nearly every material and stylistic mode. Reflecting on

the essential thrust of his work, Starck declared: "At the core of everything is the need to understand why we are alive." This desire to make things as a means of pursuing larger truths propels many of the artists showcased in this issue.

Metalsmith Anne Barros's work embodies this principle of creation as conceptual inquiry. According to author Barbara Isherwood, "Imbuing objects with meaning has been an integral aspect of Barros's approach." Barros's titles suggest the range of her concerns, among them: "Soap Boxes," "Alternative Fuel," "Mood Swings" (about bipolar disorder), and "In the Presence of a Spoon" (on the right to control one's own death).

In the enamelwork of Martha Banyas, whose studio is highlighted here, we find a bold incarnation of Starck's call to comprehend "why we are alive." Banyas's recent series of wall pieces, "Valley and Shadow: Another Life," chronicles her bout with breast cancer using a visual language informed by an intimate knowledge of Balinese culture and art.

The ideas ensconced in artworks are not always patently clear to the beholder, as artists often purposely make multivalent objects. The evocatively generalized forms of jeweler Bruce Metcalf solicit the viewer's associative process, prompting us to fabricate our own meaning. About Metcalf's work Ulysses Dietz writes, "The real point is that these pieces, quite intentionally, have no specific meaning. Their suggestiveness allows for a range of interpretation."

Although it may seem a grandiose task for a piece of jewelry or small object, such works—if intelligently made and beheld—can indeed spur us closer to the meaning of life...

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

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Published by the Society of North American Goldsmiths

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Metalsmith (ISSN 0270-1146) is published both in print and digital formats in January, March, June, August, and October by SNAG, PO Box 1355, Eugene, OR 97440, 541-345-5689,
www.snagmetalsmith.org.

Membership rates $85/year and up, full membership includes five-issue subscription to *Metalsmith*. Special student rates. Subscription to only *Metalsmith*: $31/year and up.

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Claims for missing issues are accepted only if received within three months of publication.

The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*.

Metalsmith is indexed in the Art Index and EBSCO Media. Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

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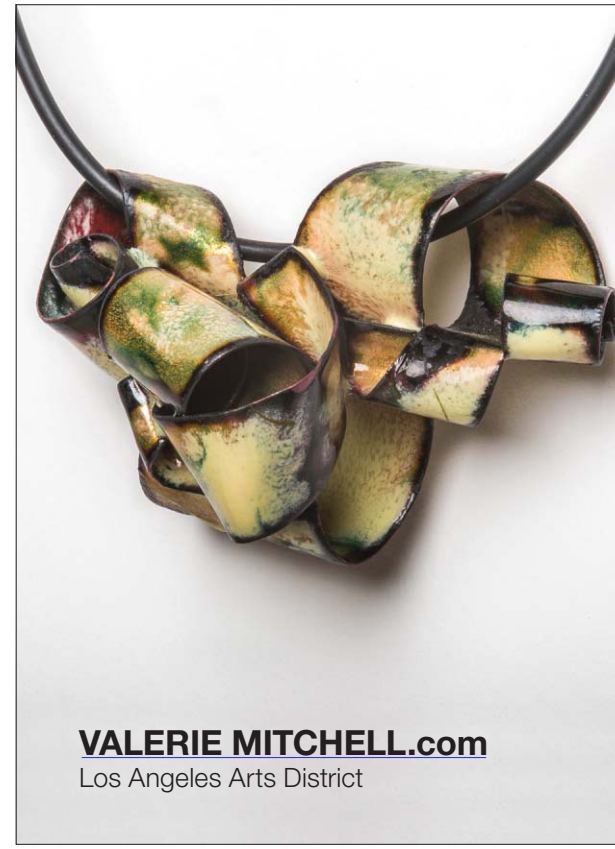

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Bernhard Schobinger, *Smoky Quartz on Countersink Nail* ring, 2010, gold and smoky quartz, Los Angeles County Museum of Art, gift of Lois and Bob Boardman, photo © Museum Associates/ LACMA, © Bernhard Schobinger

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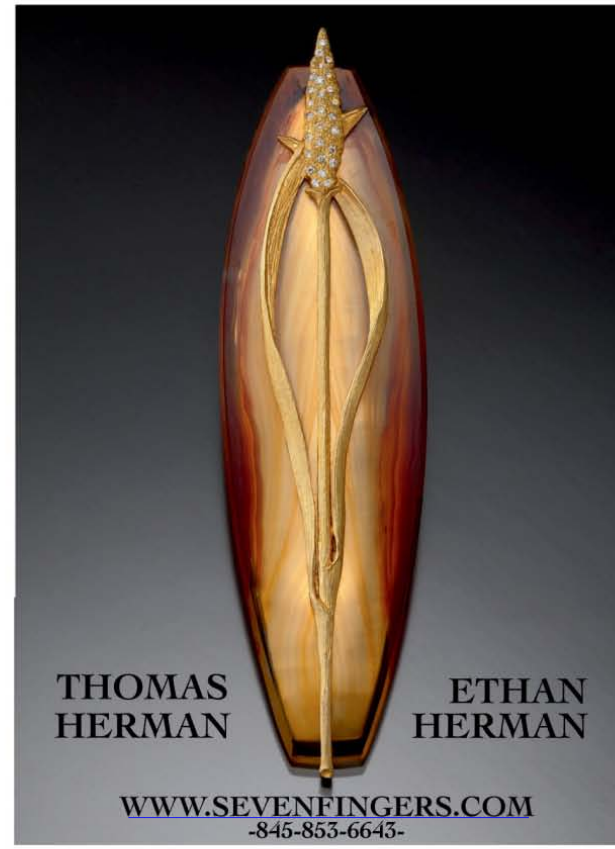
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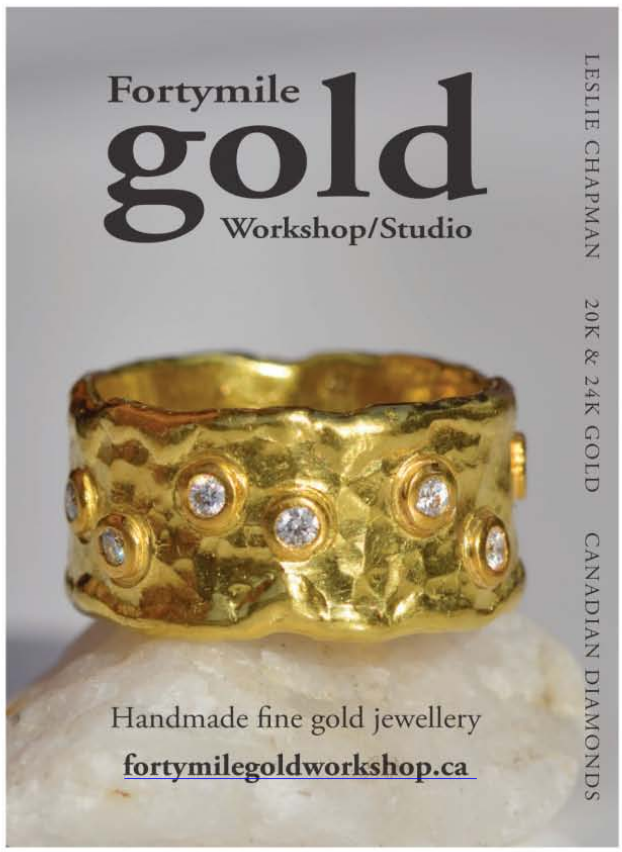
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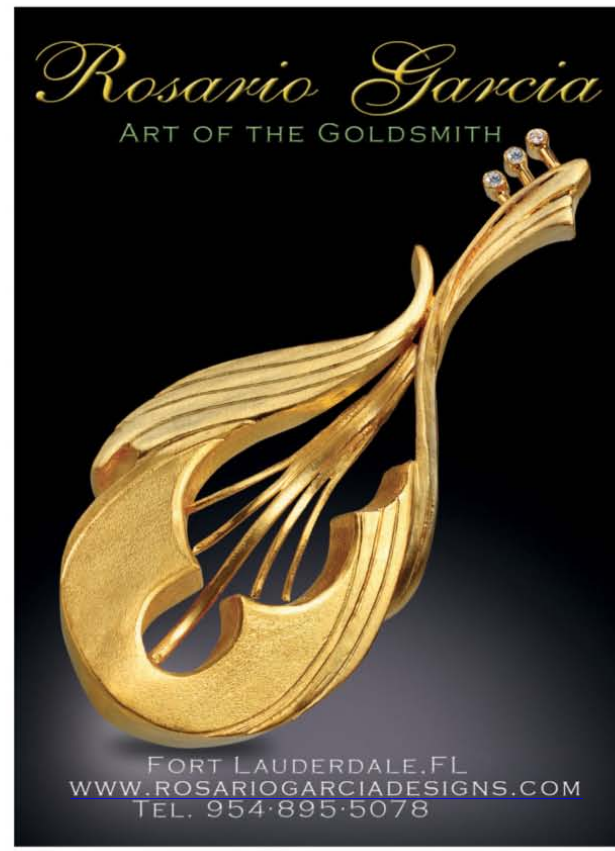
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Correction: Tim Lazure' s vessel was incorrectly attributed to David Huang in the previous issue. Our apologies.

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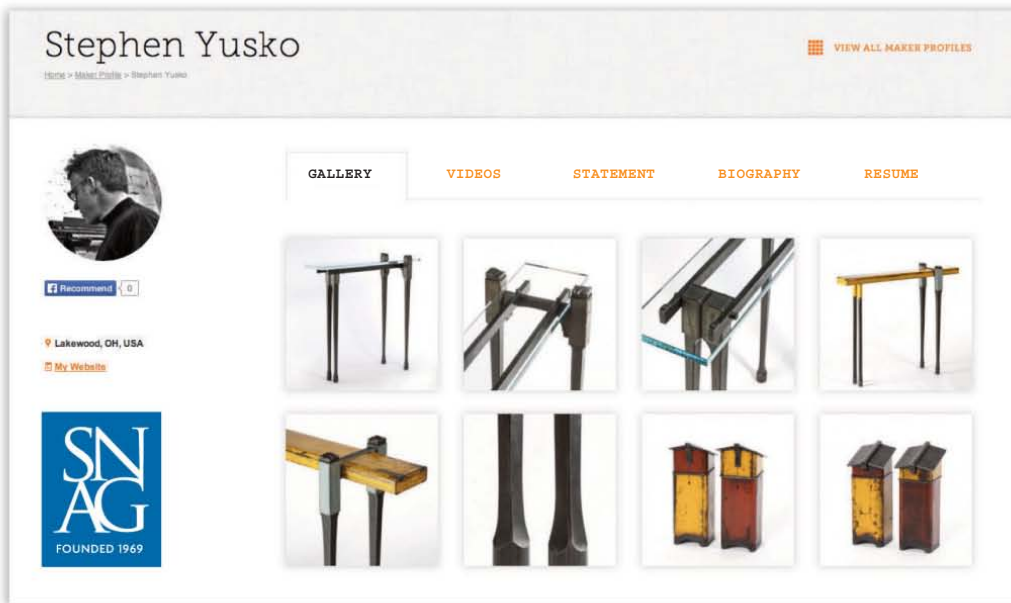

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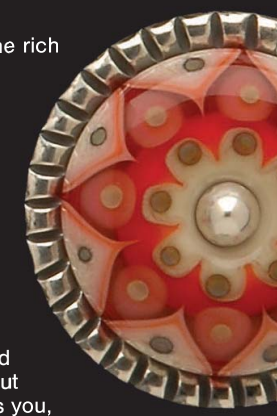

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From *Journey* – by Kristina Logan
photography by Dean Powell

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Photography courtesy of Jim Bove.

Meghan Patrice Riley
Fashioning Jewelry

BY ANDREA DINOTO

2011 WAS A very good year for Meghan Patrice Riley. Most notably, the art jeweler garnered the prestigious Raphael Founder's Prize, awarded biannually in a juried competition by the Society for Contemporary Craft. *Interstitial*, her winning piece, was a delicate necklace of seven intersecting, nylon-coated-steel wire loops—actually Möbius strips. Juror Bruce Pepich, executive director of the Racine Art Museum in Wisconsin, described it as "a kind of line drawing in space that floats on the body." The design demonstrated Riley's basic approach: melding textile and metalsmithing techniques to create airy, flexible pieces that comfortably inhabit the sometimes mutually exclusive worlds of art jewelry and fashion. Recognition in the latter category also came in 2011, when Riley, featured in a one-woman show of her own jewelry during New York's Fashion Week, won a semifinalist position in the Council of Fashion Designers of America's coveted Ecco Domani Fashion Fund awards competition. Such high-profile recognition left Riley feeling "stunned" and "surprised," but also validated in her decision in 2008 to be a full-time art jeweler and launch her business, MPR. Riley quickly invested the Raphael award's $5,000 cash prize in setting up her Brooklyn-based studio, and hiring interns to help her prep for New York Now (formerly the annual New York International Gift Fair).

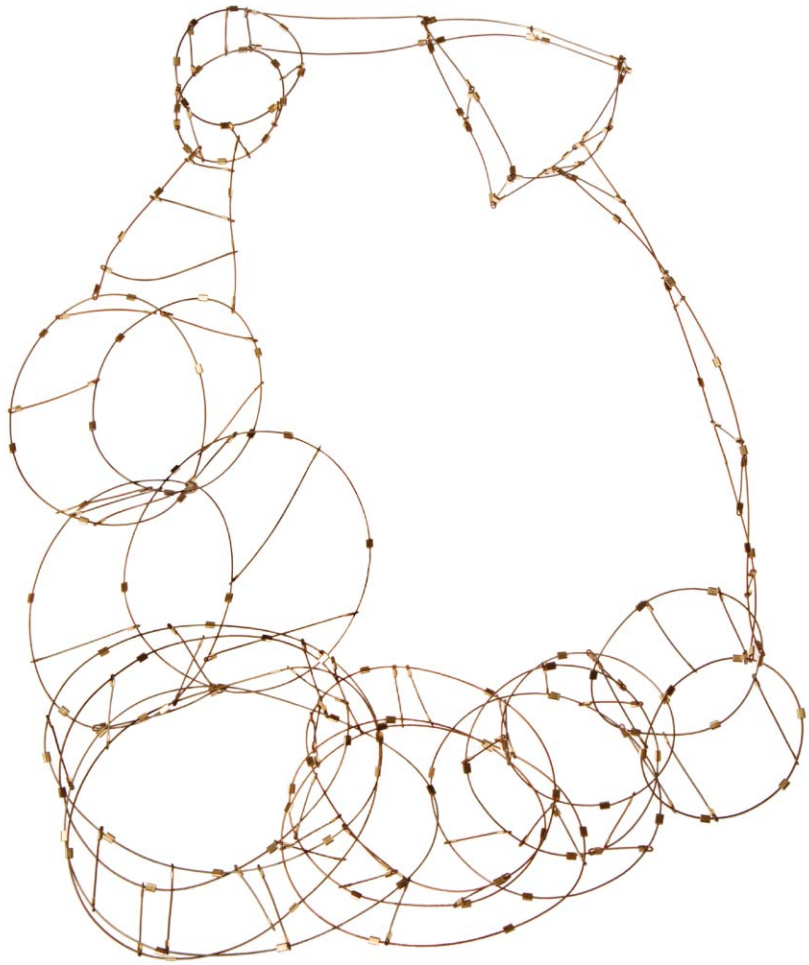
Meghan Patrice Riley (right) with a client wearing her *Kinetic Cape* at the 2016 Norton Museum of Art's Annual BIJOUX! show.

Working with industrial materials, semiprecious stones, and pearls, Riley designs for diverse markets, of which fashion is just one part. Her income derives from craft shows (both wholesale and retail); sales at shops and galleries; art fairs such as SOFA; and her own website. Posts on Instagram (MPR has more than 11,000 followers) also bring attention and drive sales. Riley tailors her production to each revenue stream. Art jewelry, she believes, should strike a balance between "pieces that will gain attention as well as pieces that are commercial and sellable. If you're not able to sell pieces," she says, "then you're not able to fund the next collection. At the same time, it's a wonderful challenge to create exhibition or editorial pieces." Riley believes this approach works as well for art jewelry as it does for the fashion world, which, she says, "is more commercially focused but still a celebration of editorial and couture collections." She acknowledges that art jewelers don't normally follow a traditional fashion calendar but instead try to create a lifelong body of work that is cohesive and branded. Riley's approach is to "merge these two ideas by creating biannual collections for production, and then also do one-of-a-kind pieces based on these collections for juried art shows or for runway." In 2015, the fashion designer Mariana Valentina accessorized a svelte white gown for a runway show with one of Riley's body-skimming epaulettes. The ornament, normally worn over the shoulders, was fabricated, Riley says, "using existing modular findings and chain and then woven in a spiral knot pattern around quartz stones. Valentina styled it off center," she adds, "which I loved."

"If you're not able to sell pieces," she says, "then you're not able to fund the next collection."

Riley credits an "accumulation of experiences" in the development of her signature style. Originally from California, she studied French and economics at UC

Model wearing Patrice Riley's gunmetal steel and quartz *Athena* epaulette at Mariana Valentina's 2015 runway show in New York. PHOTO: NOLCHA



Interstitial, 2011
nylon-coated stainless steel cable, 14k gold fill
18 x 12 x 3"
PHOTO: TOKY PHOTOGRAPHY

Berkeley and considered law as a profession. She worked in community development and real estate while taking classes in ceramics, textiles, painting, and color theory at the Berkeley Art Center. She also studied art in Toulouse, France, metals fabrication at the California College of Art, and completed an apprenticeship with jeweler David Thorp. Armed with a knowledge of weaving (taught to her by her mother), knitting, crochet, the resist-dye shibori technique, and card weaving, Riley explored "coil and weave" in 18-karat gold before turning to nylon-coated steel wire, a versatile material produced for jewelers in a variety of colors. "Nylon can be gold-plated, transparent, or colored," she says, "and sterling silver can be woven into cable, then coated in nylon so it doesn't blacken. The resultant steel is infinitely flexible."

On her website, Riley presents seasonal collections on artfully styled professional models. A savvy marketer, she sends out a 20- or 25-page look book every year in PDF or printed form to 300 to 500 stores. In the spring of 2016, Riley tried something entirely different: a kiosk optimally located in New York's Grand Central Terminal, which she was offered as a result of having participated in several Grand Central holiday fairs. Stocked with a sampling of MPR designs—woven "nest" necklaces; industrial ball-chain ("urban pearls") pieces, earrings made from electrical girding—the limited-run shop offered small takeaway cards that could be tucked into a wallet showing the jewelry on models and printed with a message that expressed Riley's goal of "finding the extraordinary in the ordinary." Other signs tucked away here and there urged browsers to "Touch me, I'm flexible!" The apt phrase could well account for much of Riley's success, in both art and fashion.

Andrea DiNoto is a New York–based writer on art and design.

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BY JUDY WAGONFELD

Her soft-spoken, tranquil persona belies her entrepreneurial, intellectually curious, and optimistic energy.

"WE HAD EVERYTHING packed for a trip to Mexico," says artist Martha Banyas. "I squeezed in one last appointment for a mammogram." Then came the phone call. Then a biopsy. Positive for cancer. So much for the trip. Instead, at the start of 2009, Banyas and husband Michael Hoeye awaited her lumpectomy/lymph node surgery and the healing required before further treatment. Meanwhile, they consulted Western and Eastern health providers, exploring therapy for her tumor type. This advice led to six weeks of radiation but no chemotherapy, and three years in a clinical drug trial.

In the past, challenges had never intimidated Banyas. She thrives on experimentation, diverse cultures, and disparate careers. Her soft-spoken, tranquil persona belies her entrepreneurial, intellectually curious, and optimistic energy; qualities adapted to teaching, importing Asian crafts, and enamel art expertise. However, her bag of tricks held nothing to navigate the bewildering field of medicine. She felt broken, inundated with information, engulfed in emotions. "Cancer was a wake-up call that made me realize that I had no time to waste," says Banyas. Artistically, she realized: "I wanted to stop making jewelry and get back to wall pieces, but I needed a subject." She decided to make cancer itself that focus: she would express her journey visually, gifting her intimate emotions to others. She committed to creating twelve three-dimensional vitreous enamel sculptures titled "Valley and Shadow: Another Life." "This series chronicles my journey through the valleys and shadows of cancer," says Banyas. The motif focuses on duality; life and death, beauty and trauma, darkness and light, moon and sun, sickness and health, yin and yang, good and bad news, the known and unknown. Bridging worlds, Banyas draws on the storylines of *Wayang*, Indonesia's beloved puppet theater, in which mythological characters relate cultural and moral tenets with humor. Meshing these elements with personal and medical events took five years of planning, sketching, cutting copper, enameling, drilling, and soldering.

Martha Banyas next to kilns in her studio.

View of Banyas's Portland, Oregon studio.

Banyas became enamored with Bali in 1981, visiting after a year-long Fulbright scholarship in Hong Kong and Taiwan. Asia infiltrated her psyche and Bali her soul. Although returning yearly, she yearned for more. In 1984 Banyas embarked on a six-month sabbatical to Burma, Nepal, Thailand, Turkey, and Indonesia, where she used an Oregon Arts grant to apprentice with Balinese master maskmaker Oda Bagus Anom.

Friends had requested ethnographic and tribal arts and crafts. To meet the demand, she founded Apa Ini, a folk art gallery, in her Portland house. For 20 years Banyas and buyers sought quality art to import, traveling for months and hauling huge backpacks of goods from backcountry villages. Meanwhile, she fashioned human-sized puppets to exhibit and use in performances at Jamieson-Thomas Gallery.

Banyas's most recent series, "Valley and Shadow," incorporates and celebrates 25 years of immersion in Indonesian culture, of soaking up their aesthetics, archetypal imagery, symbols, and mythology. Her favorite *Wayang* joker/trickster, *Petruk*, stage-whispers sly political jabs, pokes fun at bit players, and satirizes society. Adopted as her muse, he advises and protects. Allegorically, *Petruk*, along with other spirit guides, kept as "studio friends," narrate her tale. In *Guardian: Restoring Balance*, a Javanese dancer joins *Petruk* and a Blue Jaguar, a Mexican symbol for confronting fears and enemies. They peer lovingly at two first moon snail shells blanketed in barnacles, stand-ins for breasts with tumors. *Demon of Dread*, a black-faced spirit, sports a five-skull crown, which symbolizes transforming five negative afflictions into five wisdoms. For Banyas he conjures up the statistical variables and choices she had to consider as she made many gut-wrenching, irrevocable medical decisions.

Radiant Body references radiation therapy and its tattoo marks on her body. Ironically, in 1972, a fascination with tattoos had led her to Danny's Tattoo Parlor in Seattle, where she learned of devotee societies whose members gather nude to display body work. "I wanted to understand why people put images on their skin...as opposed to the invisible imprinting of our experiences on us," Banyas says, adding, "If we had special glasses to see imprints...we'd know each other visually, without words." In a similar vein, masks and puppets disguise and sidestep reality, favoring universal stories and myths. In Banyas's series, iconic figures substitute for her image.

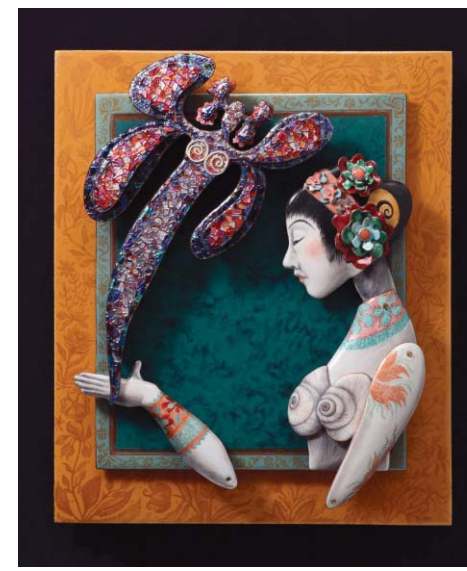
Although not religious, Banyas gave her series a title that echoes Psalm 23:4: *"Yea, though I walk through the valley of the shadow of death, I will fear no evil; For you are with me; Your rod and Your staff, they comfort me."* Banyas's exquisite enameling skills yield lustrous, tantalizing hues and multiple surfaces, often requiring 15 firings. To begin, Banyas carves and molds copper, then paints intricate designs. The resultant collaged and stratified constructions impart a sense of depth, movement, and drama. Technically, Banyas favors Mason stains, adding colorants, water, glycerine, or oil, thinning the mix used to draw and paint. Using underglazes and etching, she expertly depicts batik textiles, wispy hair, tidal flow, flowers, delicate tendrils, body tattoos, lips, eyes and, of course, healthy breasts.

In 1971, with an M.A. in printmaking from Ohio University, Banyas moved to the Northwest. The director of Portland Community College offered her a position teaching a jewelry class. With just one enameling course under her belt, she hesitated. He brushed her concerns aside, saying, "Set up a little studio in your basement so you can stay one step ahead of the students and you'll be fine." It worked, and cultivated her love of enameling. Subsequently, she taught printmaking and initiated an enameling program at Hood River Community College.

"In 1975 I took a two-week class at Penland from enamelist Bill Helvig," Banyas says, "and I learned a ton." His best lesson was: "If something goes wrong, figure out the what, why, how to right it, and how to control it." Banyas keeps meticulous records of compounds, colors, metals, and temperatures, a discipline that fosters success; it is also one she applied to her illness.

To visit Banyas's studio we scurry from her picturesque 1925 cottage across a rain-soaked flagstone path, cups of tea in hand. The studio nestles beneath towering trees and amid a verdant garden; its alluring porch beckons. Divided into a "clean" design/firing area and a "dirty" room for washing, sawing, cutting, and chemical annealing, the studio has succumbed to an inveterate collecting habit. No wall, counter, nook, or ceiling expanse lies bare. Arranged as fastidiously as a manicured garden or scattered as haphazardly as a wildflower field, the array includes shells in shadow boxes, trays of rocks, dried plant pods, twisted branches, feathers, and theatrical human and animal figurines. Color samples sprawl across one wall. Necklaces, amulets, and ceremonial sashes drape over dress forms. Batik fabrics spill from side tables. Puppets perch on ceiling beams and dangle from wall hooks. A center island laden with scissors, pens, rulers, wood blocks, sample firings, books, and a computer functions as the heart of the studio.

An arrangement of Banyas's "studio friends."



Radiant Body, 2011
enamel on copper, steel, wood
9 x 10 ¾ x 2"

Idyllic indeed, but even this haven failed to soothe Banyas's dread until she began work on her newest wall series. It facilitated healing. In *Winter's Water; Rite of Passage,* a figure floats as if cleansed by baptism and rebirth. It reflects Banyas's first hope of emerging repaired. "It's the balancing of opposing forces and...multiple voices that inspires me. I prefer synthesis to deconstruction. I work to weave together, not tear apart," Banyas writes. Enamel tiers accumulate, akin to careers, places visited, homes, marriage, health, and the Indonesian philosophy of thankfulness and offerings.

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Furthermore:
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The Boardman Gift to LACMA

BY ROSIE CHAMBERS MILLS AND BOBBYE TIGERMAN

Lois Boardman wearing Gerd Rothmann's *Die Goldene Nase* nosepiece.
PHOTO: WAYNE SHIMABUKURO

BERNHARD SCHOBINGER
Smoky Quartz on Countersink Nail ring, 2010
gold, smoky quartz
1 ½ x 1 ¼ x 1 ¼"
LOS ANGELES COUNTY MUSEUM OF ART, GIFT OF LOIS AND BOB BOARDMAN
© BERNHARD SCHOBINGER; PHOTO: © MUSEUM ASSOCIATES / LACMA

WHEN LOIS BOARDMAN wore her gold nosepiece by German jeweler Gerd Rothmann to the supermarket, fellow shoppers would avert their gaze. (It was too strange and, she supposed, may have appeared to be a prosthetic.) However, much has changed since Boardman mailed an impression of her nose to Munich in 1988 for Rothmann to work into something extraordinary. We might expect a different reaction from today's museumgoer, not least because the concept of bling has become so widely diffused within American culture. When confronted with *Die Goldene Nase* now, it is the removable gold dentistry—pioneered by Eddie Plein, popularized by hip-hop culture, and currently sported by socialites and singers alike—that comes most readily to mind. Both are glorious celebrations of precious materials customized to the individual and placed unconventionally on the body to draw attention to the wearer.

The Boardman nosepiece can also be seen as a droll and literal play on the difficult-to-translate German idiom "to earn a golden nose," which means "to make a fortune." "Bling" entered the *Oxford English Dictionary* in 2003 with this definition: "(A piece of) ostentatious jewellery." Shortened from its original form "bling-bling," it is now a part of the general English lexicon. The gold nose, like many other pieces in the Boardman collection, certainly fits the description, yet it is not limited by it. Likewise, the necessarily succinct dictionary definition belies the complexity of contemporary attitudes toward bling. Bling's connotations (positive as well as pejorative) continue to fluctuate, thereby eliciting greater self-awareness in the wearing and witnessing of all jewelry and adornment.

The advent of bling (however you understand it) has opened minds to the cultural and artistic significance of jewelry. The Boardman collection, which has been generously donated to the Los Angeles County Museum of Art (LACMA), was assembled precisely to provoke and promote conversation: to prompt the question, "What are you wearing?" (not "*Who* are you wearing?" as the red-carpet refrain goes). In a city legendary for its glamour and glitz, this collection encourages discussions about how jewelry communicates powerful messages besides the wearer's wealth and status. Increasingly, museums are becoming public spaces where we can understand ourselves more clearly through expanding and enriching our experiences. LACMA has gladly accepted longtime supporter Lois and her husband Bob's incitement to debate what jewelry means to all of us beyond the conventional understanding of adornment.

The Boardman jewelry collection complements LACMA's extensive holdings of contemporary studio ceramics, glass, and turned wood, and bolsters the museum's strong representation of metalwork and jewelry from the West Coast. Comprising more than 300 pieces made from the late 1960s to today, the collection is international in scope, including work from the United States, Europe, Australia, and New Zealand. First profiled in *Metalsmith*, the collection was brought to public attention by independent curator and design historian Jo Lauria, whose article "Possessed: The Boardman Family Collection of Contemporary Jewelry" (vol. 28, no 3) anticipated the Boardmans' generous gift: "Taut, personal and vital, this collection speaks about the jewelers of our time...[and] has all the hallmarks of a considerable public collection."

More recently, art historian Toni Greenbaum has admired Lois Boardman's commitment to wearing contemporary art jewelry in everyday life, not just social and professional events, reporting that "[Lois] has even worn German jeweler Georg Dobler's necklace with...two hefty cast silver beetles, to Costco." (*Modern Magazine*, December 2015) Nurtured through a devoted, decades-long friendship with leading American gallerist Helen W. Drutt English, the collection has grown to reflect Boardman's individual taste, as well as her eye for display. Boardman is a former director of California Design, an independent nonprofit organization (at one time affiliated with the Pasadena

LACMA has gladly accepted longtime supporter Lois and her husband Bob's incitement to debate what jewelry means to all of us beyond the conventional understanding of adornment.

Art Museum) that curated exhibitions and produced publications about design in her home state.

Works from the Boardman collection have already been incorporated into the museum's permanent collection galleries. In 2013, an imposing necklace by Stanley Lechtzin was exhibited in LACMA's gallery of American art. The following year, a necklace by Ron Ho and brooch by Merrily Tompkins formed part of a display of jewelry from the Pacific Northwest. An unexpected yet welcome result of the Boardman collection gift has been further donations, including pieces by Ken Cory (given by Cory's sister) and Ramona Solberg (given by the artist Nancy Worden), which were also part of the Pacific Northwest presentation. These gifts enrich the museum's holdings and expand the scope of the stories it can tell.

A selection of works from the Boardman collection is now on view in the forthcoming exhibition "Beyond Bling: Jewelry from the Lois Boardman Collection," from October 2, 2016, through February 5, 2017. As the first major presentation of contemporary art jewelry in Los Angeles, the exhibition will introduce the subject to the LACMA's diverse audience. The exhibition will be accompanied by a book containing extensive information about the entire collection, as well as new photographs of many of these fascinating works. Emerging from issues sparked by the objects themselves, five essays punctuate the image spreads. Images and further information about the Boardmans' gift to LACMA will be available online.

Lois and Bob Boardman's unprecedented generosity to LACMA is a gift to the city of Los Angeles, providing the museum with an unparalleled cultural resource to share with the widest possible audience. The collection will be the first of its kind to enter a museum on the West Coast, and its rich treasures will inspire new conversations in the context of LACMA's broad holdings.

Rosie Chambers Mills is LACMA's Rosalinde and Arthur Gilbert Foundation Associate Curator of Decorative Arts and Design, specializing in pre-1850 European decorative arts.

Bobbye Tigerman is LACMA's Marilyn B. and Calvin B. Gross Associate Curator of Decorative Arts and Design, specializing in modern and contemporary design and craft.

STANLEY LECHTZIN
Torque #40 D, 1973
gilded silver, polyester resin, freshwater pearls
19 x 7 ¼ x 2"
LOS ANGELES COUNTY MUSEUM OF ART, GIFT OF LOIS AND BOB BOARDMAN
© STANLEY LECHTZIN; PHOTO © MUSEUM ASSOCIATES / LACMA

RON HO
Tibetan Reliquary necklace, 2012
silver, stone beads, Tibetan iron keys, stone earplug
14 ½ x 7 ¾ x ⅞"
LOS ANGELES COUNTY MUSEUM OF ART, GIFT OF LOIS AND BOB BOARDMAN
© RON HO; PHOTO © MUSEUM ASSOCIATES / LACMA

Furthermore:
lacma.org/beyondbling

Tooning into Enamel Zachery Lechtenberg and Aurélie Guillaume

BY TONI GREENBAUM

ZACHERY LECHTENBERG
Fur All the Beat (brooch), 2015
copper, silver, steel, enamel
3 x 3 x ¼"
PHOTO: ZACHERY LECHTENBERG

AURÉLIE GUILLAUME
Tulipes et petit poils (brooch), 2015
enamel on copper, fine silver,
sterling silver, powdercoat,
stainless steel, micro glass beads
5 x 4 ⅝ x ⅝"
PHOTO: ANTHONY MCLEAN

ZACHERY LECHTENBERG
Rat / Oni (pins), 2016
copper, silver, steel, enamel
1 ¼ x 2 x ¼"; 1½ x 1 x ¼"
PHOTO: ZACHERY LECHTENBERG

ZACHERY LECHTENBERG
Round Cluster (series) (brooches), 2015
copper, silver, steel, enamel
diameter 2 ½" each
PHOTO: ZACHERY LECHTENBERG

ALTHOUGH WORKING SEPARATELY and in different countries, Zachery Lechtenberg and Aurélie Guillaume share the same agenda of imbuing traditional enamelwork with fresh iconography. Lechtenberg is American, Guillaume Québécoise. They both make figurative enamel jewelry: Lechtenberg in champlevé, Guillaume cloisonné. They are twenty-somethings empowered by the dissonant vibe of the street. Contemporary, timely and edgy, they channel what some refer to as "skateboard culture" through their graphic art—influenced by graffiti and cartoon imagery—to express the energy, color, animation, and humor of today's youth. Their results are capricious and witty, though, admittedly, at times, disquieting.

Their results are capricious and witty, though, admittedly, at times, disquieting.

Nonetheless, Guillaume's and Lechtenberg's meticulous practices are rooted in pristine craftsmanship, traditional metalsmithing, and fine enameling. They wish to make pieces that will last and may be handed down through generations.

Lechtenberg encourages public interaction with his artworks; consequently, he pays careful attention to presentation, marketing, and distribution. For his 2015 master's thesis at East Carolina University, he designed and installed a "pop up" shop, replete with one-of-a-kind enamel jewelry cradled within custom boxes, each one topped by an original drawing of the piece, along with T-shirts, skateboards, ashtrays, and stickers/slaps that also depicted his personal iconography. Ed Templeton, founder of the skateboard company Toy Machine, inspired Lechtenberg by enlisting his company as a platform for his artwork, which includes illustrations, texts, and photographs.

One of Lechtenberg's main goals is to expand the connoisseurship for contemporary jewelry, and he believes that by using interdisciplinary imagery, he might lure his fans to that end. Having been raised in a Western consumer society, Lechtenberg states that he finds collecting a source

ZACHERY LECHTENBERG
Object Grouping (Skateboard, T-shirt, Plate, Ashtray, Brooch, and Stickers),
2015
mixed mediums
dimensions varied
PHOTO: ZACHERY LECHTENBERG

ZACHERY LECHTENBERG
Tiger Style (plate), 2015
laser engraved enamelware
diameter 10"

ZACHERY LECHTENBERG
Set Sail (brooch), 2016
copper, silver, steel, enamel
3 x 2 ¾ x ¼"
PHOTO: ZACHERY LECHTENBERG

of "comfort,"[1] and is, indeed, a collector of contemporary artifacts himself, particularly vinyl "art" toys, which are, like his own practice, a reflection of material culture. Lechtenberg signs his pieces "Yotburd," which is a compound of the verb "yot" (to unite closely, fasten, or rivet) and "burd" (for Buried Underground Residential Distribution). By amalgamating objects, themes from popular culture, installation and commerce, Lechtenberg aligns himself with other artists who construct similar immersive experiences, such as Cheryl Donegan, Pia Camil, Misha Kahn, and Kiosk.[2]

As undergraduate fine arts students, Lechtenberg, who attended Southern Illinois University, Edwardsville, and Guillaume, at Cégep du Vieux Montréal, both concentrated on drawing. They were influenced by all manner of street art: the raw imagery painted on building facades, abandoned houses, staircases, billboards, bus shelters, and cars. Lechtenberg is an accomplished illustrator. He uses either pen and ink or a black felt micron pen and Prismacolor markers on paper, a technique he still practices with aplomb for the sketches that accompany his jewelry. His desire to cover three-dimensional objects with a lexicon of personal imagery, in fact, initially led him to jewelry, which he regards as a link between the drawings and domestic items that include an arsenal of laser-engraved enamel plates, wood cutting boards, and the like.

Like most of his generation, Lechtenberg grew up watching a lot of television, particularly animated shows. Matt Groening's *The Simpsons* and later series *Futurama*, in particular, had an enormous visual impact on Lechtenberg's zany cast of characters. Another of Lechtenberg's major influences is Brooklyn-based painter/illustrator/sculptor/toy designer KAWS (Brian Donnelly), who incidentally satirized *The Simpsons* in his "Package Paintings" series, *The Kimpsons*. Notable for reworking familiar icons such as Mickey Mouse, the Michelin Man, and the Smurfs into formats suitable for sneakers, clothing, liquor bottles, and cosmetics packaging, KAWS inspires Lechtenberg with his facility to reimagine his graphics within a consumer context.

California artists Margaret Kilgallen, who died in 2001, and her husband, Barry McGee, captivated Lechtenberg with installations that organized their small paintings into dense, wall-mounted assemblages, which exhibited the former's sensitivity to social issues and the latter's ability to capture people in caricature. Lechtenberg also admires them for their riffs on consumerism, as in Kilgallen's montages of her own handpainted "Mom and Pop" store signage, and McGee's 2006 portrait sketch of *Ray Fong* for a yellow-accented Adidas shoe, based on McGee's appearance at age eight and named after the artist's uncle.

Hallmarks of famed Japanese artists Yoshitomo Nara and Takashi Murakami are evident in Lechtenberg's characterizations as well, particularly the innocent but duplicitous nature of Nara's anime-like children and the anime/manga/otaku aesthetic of fashion favorite Murakami, whose collaboration with Louis Vuitton is legendary. Lechtenberg's colorfully enameled brooch series "Round Clusters" was directly informed by Murakami's "Superflat" circular paintings, which highlight surface by relying upon flat planes, strong colors, and repetitive patterning, thus facilitating the transfer of artful images to commercial vehicles. Lechtenberg's enamelwork bridges the gap between the "flattish" planes in his jewelry and fully dimensional objects.

Although the individuals that populate Lechtenberg's world exist within a narrative framework, the "stories" are intended to engage a dialogue with collecting. Lechtenberg regards his characters as "symbols or objects...a collection of stickers... layered on top of one another...like a collector would fill his home."[3] Lechtenberg's beings are, furthermore, chameleons, performers playing a multitude of roles, propelled into action by specific circumstances. *The Rat* and *ONI/Demon* occupy prominent positions in Lechtenberg's pantheon. Informed by Ed Roth's *Rat Fink*, who was obsessed with cars, *The Rat* represents a being likewise consumed by his passions.[4] *ONI/Demon* embodies Lechtenberg's interest in Eastern philosophy, for example, the harmonious state represented by yin and yang. Although demons have been habitually associated with negative attributes, the whimsical *ONI/Demon* possesses positive energy, as well, thus creating a duality or imbalance—to Lechtenberg a symbol of the amusing paradox found in cynicism, as well as referencing Nara's polysemous anime.

Artist-craftsmen have also had a profound effect on Lechtenberg. Robert Ebendorf acted not only as a mentor but also introduced Lechtenberg to the impeccable craftsmanship of metalsmith Gary Knoffke, the entrepreneurial savvy of jeweler Jim Cotter, and down-home conviviality of artist Les Le Pere and his collaboration with Ken Cory in the legendary Pencil Brothers, a foray into the subversive possibilities of champlevé enamel. With them, Lechtenberg found like-minded spirits engaged with social satire; but where the iconoclastic Pencil Brothers traveled the anti-establishment road of 1970s West Coast funk, Lechtenberg eschews such counterculture anarchy, expressing instead unconditional love for material culture and its potential for aesthetic enrichment through tongue-in-cheek illustrations and objects. *Fur All the Beats*, a champleve brooch from 2015, for example, centers on sharing musical collections with friends, while listening to them together on a boom box. Similarly, *Tiger Style*, a laser-engraved enamelware plate, also from 2015, is an ode to the Wu-Tang Clan, a hip-hop group that references Kung fu in their performances. Viewing them led Lechtenberg to scour bargain bins for their videos, which in turn triggered a desire to collect Kung fu.[5]

As with Lechtenberg's champlevé enamelwork, cartoon imagery forms the backbone of Guillaume's cloisonné.

As with Lechtenberg's champlevé enamelwork, cartoon imagery forms the backbone of Guillaume's cloisonné. Like Lechtenberg, she does not derive her characters from storytelling. But where his populace, morphed from earlier studies of other artists' comics and cartoons, speaks of consumerism, hers are hybrids from personal life experiences, which include a childhood spent in the French West Indies, teen years in the south of France, and young adulthood in Francophonic Canada. Guillaume is enamored of underground Montréal cartoonists such as Simon Bossé, whose funny, densely charged compositions are legendary; Julie Doucet's *Dirty Plotte*, a provocative series of comic books satirizing bad relationships, menstruation, masturbation, and even her "life as a man"; French cartoonists Lewis Trondheim and Boulet (Gilles Roussel); and French illustrator/cartoonist Loïc Sécheresse, notable for his cover illustration for the *The Economist* magazine memorializing the Charlie Hebdo massacre. But unlike Lechtenberg's panoply, whose familiar visages reappear en masse on brooches, plates, and stickers, Guillaume's equivocal personages exist alone (save the occasional animal), navigating dreamlike atmospheres with obfuscated genesis and purpose.

Guillaume's vision is rooted in contradiction and ambiguity. Having grown up in three different French-speaking cultures, each with its own idiomatic slant on the language, she developed a sense of irony-in-meaning; for example, she relates how the phrase "C'est ecoeurant" means "It's disgusting!" in France but "It's awesome!" in Québec. This double meaning is cogently illustrated by her brooch, *Tulipes et Petit Poils* ("Prickly Tulips"). Informed in part by François Rabelais's series of 16th-century tales about the giant Gargantua and his son Pantagruel, the jewel amiably contrasts the subject's obesity—inspired by Pantagruel's, and regarded in most circles as grotesque—with his true persona, which is delicate and childlike, represented for Guillaume by a rosy complexion, smiling, freckled face, tulip-patterned jumpsuit, and pinwheel-mounted cap.

Monsieur Louis, a dandy with aristocratic bearing but his head in a fog, represents the affecting contradiction between material excess and the deficits of the poor. As in *Tulipes et Petit Poils*, *Monsieur Louis* is bursting with symbols; for example, the clouds on his lavender coat limn a

AURÉLIE GUILLAUME
Monsieur Louis (brooch), 2015
enamel on copper, fine silver, sterling silver, powdercoat, stainless steel
3 ½ x 5 ⅛ x ¾"
PHOTO: ANTHONY MCLEAN

AURÉLIE GUILLAUME
Rendez-vous Fleuri (brooch), 2015
enamel on copper, fine silver, sterling silver, powdercoat, stainless steel, micro glass beads
2 ⅜ x 6 ¼ x ⅝"
PHOTO: JACOB MAILMAN

dreamlike state, encouraging the viewer to ask: Is he in denial? Insensitive? Or just oblivious? Similarly detached and duplex are the ghoulish figures of the *Rendez-vous Fleuri* ("Flowery Meeting") series. Having evolved from a parade of smiling ghosts once encountered during the aimless wanderings of Guillaume's disillusioned bureaucrat Mr. Herbert and his downtrodden, neurotic dog, Monsieur Poodle (formerly immortalized in a series of screen-prints), the brooch's enamel specter boasts a white, masklike face and carnivalesque attire; and as with the hordes of revelers participating in the raucous festivities surrounding Mardi Gras in the Caribbean and Mexico's Day of the Dead, it simultaneously acknowledges and mocks death.

Guillaume is intimately connected to the sea, having lived near an ocean in three out of four habitats: the island of Martinique, Cannes, and Halifax, where she received her graduate degree from NSCAD University (Nova Scotia College of Art and Design). Her brooches *Barbe mauve* and *Konk* flaunt nautical themes. The former, based on the miscreant named in the title of the famous 17th-century French folk tale *Barbe Bleue* ("Blue Beard"), "barbe à papa" (French for cotton candy), and *Barbapapa* (popular French children's cartoon), sports a pineapple in his jacket pocket (the sailor's emblem for welcome) while the latter holds a conch shell, which is listening to him, rather than the other way around.

Both Lechtenberg and Guillaume make a point of reminding us that although depictive, their imagery is purposefully vague, conceived to appeal to each viewer's particular set of references and psychological makeup. They stand apart from most other jewelers of their generation in the refreshing way in which they combine old and new; another ironic, if congenial, manifestation of their respective oeuvres. Rather than bee-lining to

They stand apart from most other jewelers of their generation in the refreshing way in which they combine old and new.

AURÉLIE GUILLAUME
Barbe mauve (brooch), 2015
enamel on copper, sterling silver, fine silver, 24k gold, powdercoat, steel, microglass beads
3 ¾ x 4 ¾ x ¾"
PHOTO: JACOB MAILMAN

AURÉLIE GUILLAUME
Konk (brooch), 2015
enamel on copper, sterling silver, fine silver, 24k yellow gold, powdercoat, steel
4 ⅞ x 4 ⅛ x ¾"
PHOTO: JACOB MAILMAN

the latest technological advance or shocking material, they consider their methods and mediums prudently and opt for quality and longevity. For artists on the cutting edge, they're pretty old-school, embracing time-honored practices and exacting formats, while turning to alternative methods only when one is the best solution.

Aurélie Guillaume and Zachery Lechtenberg meld the hard-won progress of the past with the exuberant optimism of the present day. In the best Québécois sense of the phrase, "C'est ecoeurant!"—It's awesome!

Toni Greenbaum, an art historian specializing in 20th- and 21st-century jewelry and metalwork, lectures internationally and teaches theory and criticism of contemporary jewelry at Pratt Institute in Brooklyn.

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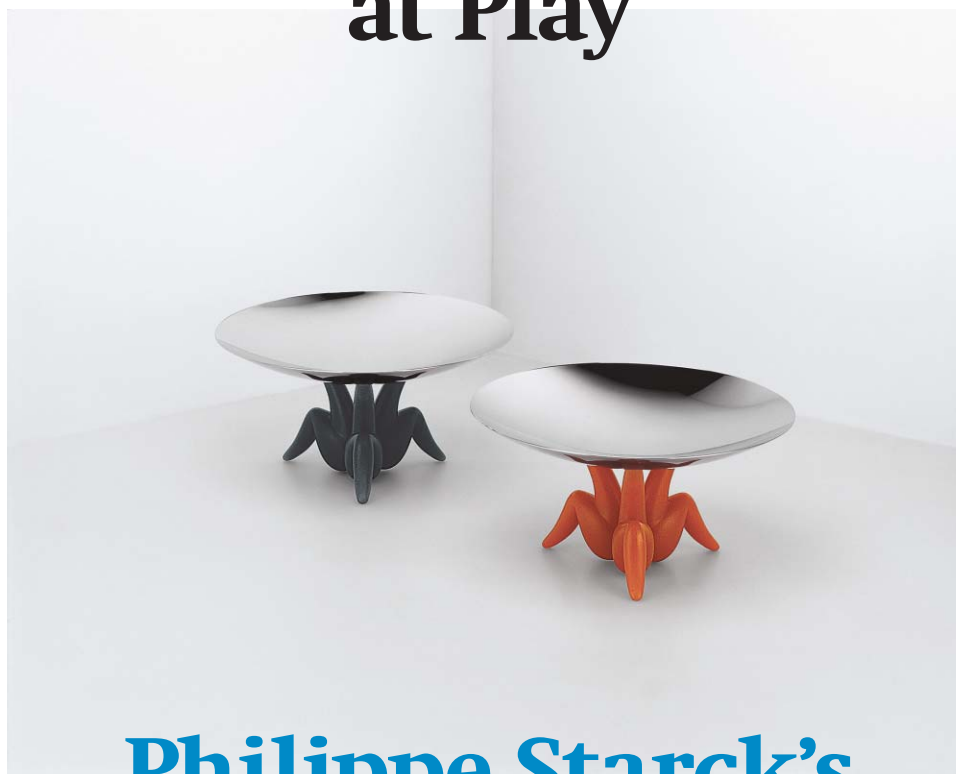
1. Transcript, Zachery Lechtenberg MFA Thesis (East Carolina University, Greenville, NC, School of Art and Design, April 2015), *An Interview with Yotburd: Creating as a Collector*, p.1.
2. Cheryl Donegan and Pia Camil were each the subject of solo exhibitions at The New Museum of Contemporary Art in early 2016; the former presented a "concept store" and the latter an installation that invited visitors to exchange items of their own for those on display. Misha Kahn's *Mall Girl*—an installation in the guise of a "pop-up" shop—was organized by Gallery Loupe in spring 2015; it featured jewelry, lighting, an inflated "fountain," and even hand-blown glass perfume bottles – each one capped by a unique wig. Kiosk promotes itself as "a place, an installation, a store, a happening, a whatever." Consisting of inexpensive objects that have been gleaned from marketplaces around the world, Kiosk has a commercial website and "bricks and mortar" location on Manhattan's Lower East Side. Kiosk was installed in a dedicated gallery during the exhibition, Greater New York, at MoMA PS1 from October 11, 2015–March 7, 2016; Kiosk currently occupies a section of the Cooper Hewitt, Smithsonian Design Museum Shop.
3. Email correspondence between author and Zachery Lechtenberg, March 12, 2016.
4. Ed "Big Daddy" Roth (March 4, 1932–April 4, 2001) was an artist/illustrator/cartoonist/pinstriper and custom car designer best known for his comic hot rod icon "Rat Fink," Roth's perverse answer to Mickey Mouse. One can still purchase T-shirts, toys, decals, and other collectibles from Rat Fink's eponymous website.
5. Email correspondence between author and Zachery Lechtenberg, July 12, 2016.

A Mind at Play



Philippe Starck's Designs in Metal

BY PATRICIA HARRIS AND DAVID LYON

Les Ministres (stands/centerpieces), 1996
stainless steel, thermoplastic resin
diameter 11 ½"

Poulpe Stool Prototype, 1982
cast aluminum, textile upholstery
16 7/8 x 24"
COLLECTION OF COOPER HEWITT DESIGN MUSEUM, THE LINDA AND IRWIN R. BERMAN STOOL COLLECTION

Juicy Salif, 1988
aluminum
height 11 ½"

THE FIFTIETH ANNIVERSARY of Philippe Starck's career as a designer is fast approaching, and the one-time wunderkind has now become an éminence grise. Born in 1949, Starck belongs to what the French call the "generation of '68," the Baby Boomers who questioned everything around them. By that watershed year, he had already dropped out of the prestigious Paris design academy École Nissim de Camondo to launch a company to manufacture inflatable furniture. It was a pitch-perfect wink of irony in an earnest world, the debut gesture of the man who would become perhaps the best-known functional designer of his time, and later a leading critic of celebrity design. That his first company failed is almost beside the point; Starck was soon commissioned to create inflatables for Quasar Khanh, the seminal pop designer from Vietnam.

Starck is the son of an aeronautical engineer, and grew up in Paris, by his own account playing beneath his father's drafting table and tearing down and reassembling engines and airplane parts in his father's workshop. Despite his childhood steeped in metal, Starck has always remained materials-agnostic. Although this article focuses on his designs in metal, he has worked in almost every malleable material available, as well as on a larger scale in architecture and interior design.

When he does design in metal, Starck tends to favor cast aluminum, the material of one of his most famous objects: the *Juicy Salif* citrus squeezer. Introduced by Alessi in 1990, *Juicy Salif* has assumed an almost mythic quality. The piece is so sculptural that it is as likely to be found on display in the living room as in a kitchen cabinet. In a single stroke, this iconographic object vaulted Starck into public consciousness.

Like all good mythological figures, *Juicy Salif* comes complete with an origin story. Starck was on vacation on the Amalfi Coast, enjoying a plate of calamari by the ocean. The dish was served without lemon, so he requested one from the kitchen. While he waited, he sketched on his paper napkin. The first doodles of pointy-headed squid evolved until they became a grooved beak suspended on a tripod. When he was done, Starck mailed the greasy napkin sketches to Alessi, which had established a relationship with the designer as a top talent in the stable of international design that it called the Alessi "Design Factory."

Founded in 1921, the Italian product design firm Alessi ushered in a new era of designer housewares in the 1970s by reinventing the quotidian stovetop *Moka* coffee percolator in several sleek variations. Under Alberto Alessi, the company began to seek an international roster of designers. The Michael Graves *9093* teakettle with bird whistle (1985) proved the company's mass market breakthrough in North America. Collaborating with Starck was a natural progression. Like the Graves kettle, Starck's juicer and a series of other creations for Alessi, such as his *Fruit Bowls*, struck a chord by embodying what Ellen Lupton, curator of contemporary design at the Cooper-Hewitt, National Design Museum in New York calls the "poetry of everyday life."

Juicy Salif, Lupton says, is "a classic Philippe Starck object

Max le Chinois (colander), 1987
stainless steel, brass
height 11 ¾"

Faitoo (kitchen tools), 1996
stainless steel
dimensions variable

that exemplifies his playfulness and his anthropomorphizing of objects, really playing with the proportion to create things that are more inhabitants of the home and not just utilitarian objects." Indeed, in the world of mass-market housewares, *Juicy Salif* was revolutionary. The Graves teakettle was an inspired act of post-modernism: placing a whimsical bird on a traditional form. And the streamlined percolators from Alessi were spectacular examples of modernism itself, in which form follows function and, in the words of Mies van der Rohe, "less is more." *Juicy Salif* was neither. It was the form reimagined and given a personality. It was not anthropomorphic, per se, but it did have the presence of a sentient being.

Juicy Salif, Lupton says, is "a classic Philippe Starck object that exemplifies his playfulness and his anthropomorphizing of objects."

Over the years, the juicer has been likened, among many fanciful comparisons, to a praying mantis and a spaceship. In a general form, it even resembles the "Maman" spider sculptures of Louise Bourgeois. While ridged citrus juicers have been around for a long time—wooden lemon reamers and glass orange juicers abound in flea markets and antiques shops—by linking it to the squid and standing it on a tripod, Starck reinvigorated the shape.

Part of the *Juicy Salif* myth also has Starck decrying its functionality, saying that he created it to start conversations, not to squeeze lemons. Most likely, his tongue was planted firmly in cheek. While some complain it makes a mess of things, it handles small citrus quite nicely, letting the juice run down the grooved form and drip off the bottom point into a bowl. It was designed for lemons and also works with limes, but is a bit small for oranges or grapefruits.

Starck's other designs for Alessi, while not as revolutionary as *Juicy Salif*, do bring a lightness and whimsy to housewares. They are still the "poetry of everyday life," but some of them are clearly light verse. His 1987 large stainless steel colander,

Hot Bertaa (kettle), 1987
aluminum, silicone resin
10 x 12 ½ x 6 ⅝"

Max le Chinois, is an intricate joke. It is shaped like the conical chinois sieve used in commercial kitchens to strain custards and sauces, but the top round of holes are eyes and mouth with antennae, a frieze of mindlessly smiling faces. It is amusing in a simple, clownish way. In similar fashion, in 1996 Starck created a set of kitchen tools and a wall-mounted bar on which they hang called *Faitoo*, a French pun for "does everything." Cutouts on the skimmer and the spatula reprise the faces on the *Max le Chinois* colander.

In the late 1980s, Starck undertook the challenge of creating a teakettle for Alessi, which had a small line of designer kettles that began with Graves's bird whistle. Starck's *Hot Bertaa* turned out to be a rare clunker in his portfolio. A radical departure from Alessi's gleaming chrome kettles, it is cast from aluminum and clad with a silicon resin. The conical plastic tube at the top is part handle, part spout. *Hot Bertaa* looked great and radical, but it was an annoying beast when used to heat water. It was hard to fill and harder still to pour smoothly. Introduced in 1990, the design was pulled from the market in 1997.

"At the core of everything is the need to understand why we are alive."

Starck himself has acknowledged the design as an overreach. "I wanted to make a masterly, sculptural object," he wrote. "In fact, this sculptural object is one of my worst pieces ever. It isn't very functional, it's dated, too fashion conscious."

Starck was perhaps a victim of his own success. He had become one of the rock star designers of the 1980s and 1990s by deliberately building his brand and his public persona as the impish hedonist. Such spotlight-seeking was perhaps in reaction to the frustrations of his early career. After his inflatables company folded, he signed on to design furniture for Pierre Cardin in 1969—a gig that lasted six months. (The Cardin furniture line didn't last much longer.) He then spent much of the 1970s designing bars and discos.

He was getting some media attention, but almost more as a decorator than a designer.

Starck has admitted to admiring Andy Warhol's adept self-branding, and the young Frenchman soon befriended many of the world's tastemakers and began to make his own luck. His first big break came when he won a design competition to create a room in the private residence of French President François Mitterand in the Palais de l'Élysée. The media attention made him a star. His 1984 design project for the Café Costes restaurant in the Hôtel Costes in Paris, however, put him over the top. Cafés are central to French social life, and the dramatic staircase and Starck-designed furniture immediately made Café Costes the place to be seen. Starck's concepts ignited a design war on the Parisian café front and made him the hippest name in town.

It wasn't all smoke and mirrors. For all its glam trappings, Starck's work had real substance. While all the newspapers were starstruck by the luminous turquoise staircase, the design world sat up and took notice of the chairs that Starck had created in 1982 and used at Café Costes. Up to that point, most of Starck's chair and stool designs had been amusing variants on traditional forms. With the Costes chair, he broke with tradition. The seat is vacuum-formed of mahogany plywood (thank you, Thonet) but the three-legged frame to which it is attached is black-lacquered steel. The substructure is fully visible, and resembles (thank you, Dad) the struts that support the landing gear of an airplane. In keeping with a sense of luxury, the seat is padded and covered with leather.

Starck was never just an interior designer or a furniture designer or a product designer. Throughout his career, he has been active in all three arenas. In a September 2015 interview, Starck looked back on his career and explained, "Designing a kitchen, a toothbrush, a rocket, a plane, underwear or a restaurant is always the same job. It might simply be a slightly different working process but the idea behind it is always the same. At the core of everything is the need to understand why we are alive." Indicating a shift of attitude from his heyday as a celebrity designer, Starck now says, "When I work, I never think about the product, because the product is just the final result. What interests me is the direct profit people can take out of its use, what this benefit will be and how it can work or act to make life better for the users."

As Starck designed environments like Café Costes in the 1980s, he created furnishings to express their personalities. The Costes chair was contracted to Italian manufacturer Driade, but Starck soon discovered the advantages of vertical integration, forming companies to produce his designs. It was an extraordinarily prolific period in his career, as he lent his name to designs for everything from tank watches to fashion jewelry to champagne bottles—as befitted a celebrity designer.

Apart from the hotels that he began developing with Ian Schrager (co-founder of Studio 54) at the end of the 1980s, some of Starck's most interesting work in that decade involved chairs and other forms of seating. In 1982, he experimented with the classic cabriole leg in a radical way. His prototype of

Dr. Sonderbar (chair), 1983
chromed tubular metal, sheet metal
24 5⁄8 x 35 9⁄16 x 18 1⁄8"
COLLECTION OF COOPER HEWITT DESIGN MUSEUM, GIFT OF V.I.A

Lola Mundo (stool/chair), 1988
polished cast aluminum, chrome-plated steel, ebonized ashwood, molded rubber
open: 33 3⁄8 x 21 1⁄4 x 13 3⁄4"
COLLECTION OF COOPER HEWITT DESIGN MUSEUM, THE LINDA AND IRWIN R. BERMAN STOOL COLLECTION

W.W. Stool, 1990
sand-cast and enameled aluminum
38 1⁄4 x 22 x 20 7⁄8"
COLLECTION OF COOPER HEWITT DESIGN MUSEUM, THE LINDA AND IRWIN R. BERMAN STOOL COLLECTION

Gorenje Kitchen Collection, 2015
appliance line in stainless
steel and reflective glass

the *Poulpe* stool (French for octopus) uses eight cast-aluminum legs that taper like tentacles. It is pure vintage Starck: a form that mimics the natural world. (The prototype for the stool, which never went into production, is in the collection of the Cooper-Hewitt, National Design Museum, New York.) At almost the same time, his own company, XO, was manufacturing a minimalist armchair that presages his sparest designs for Alessi. The 1983 *Doctor Sonderbar* chair, manufactured in both black painted steel and chromed steel, embodied a glamour look of its period—minimalist enough to be modern, sensuous enough to engender desire.

Separated from its cultural context, it is an almost retro design for Starck, displaying a kind of Machine Age nostalgia. From an engineering standpoint, *Dr. Sonderbar* balances two hoops, three sticks, and a perforated plate to make a structurally sound and not-uncomfortable place to sit. The chair is clearly an auteur's tour-de-force of design, but it also foreshadows Starck's increasing interest in functionality. This is a chair in which one can sit. It is a successful homage to Machine Age design that goes beyond mere imitation.

A sentimental attachment to historic forms runs throughout Starck's work. It is, in fact, his attachment to kitsch that often makes his work flippant and amusing. In his 1988 *Lola Mundo* chair for Driade that converts to a stool, the cast aluminum legs have assumed the full-hipped sweep and turned-out ankle of a cabriole leg that could have been lifted from an 18th-century pattern book. Yet the fresh combination of ebony-finished ash and the exquisite concealed hinge that allows the back to fold over the base to become a stool mark the design as both useful and contemporary.

A sentimental attachment to historic forms runs throughout Starck's work.

Only two years later, Starck sketched a surrealist stool for film director Wim Wenders. Known as the *W.W. Stool* and produced

Chapo (lamp), 2014
aluminum
height 15 ¾"

Axor Starck V faucets, 2014
chrome, brass, glass

Axor Starck Organic faucet, 2012
stainless steel

continuously since 1992 by Vitra, it is less a seat than an aid for standing. The user leans one buttock against the flat plate from which three legs descend, and can rest one foot on a protrusion near the base of one of the legs. Starck has likened the stool to a rhizome—the underground stalk of some plants—and has suggested that it is a sprout reaching the surface. It is even manufactured in a pale green finish. Although clearly inspired by root systems, it could also have been lifted straight from a 1930s Salvador Dalí painting and also resembles many of Joan Miró's sculptures.

Such references are commonplace in Starck's work. His 2014 LED lamp design for FLOS called *Chapo* echoes Magritte's famous bowler, though Starck ties the design—a chrome lamp shaped like a hat stand with a hat-shaped diffuser—to the golden age of cinema. "When Alec Guinness, James Stewart and Fred Astaire got home in the evening, they would throw their hat onto anything within reach. So why not a lamp? *Chapo* is precisely the result of this gesture," he wrote. "Swaggering and elegant."

Many such gestural examples of Starck's work lie outside the scope of this piece, as they were often executed in plastics in accordance with his increasing interest in what he calls "democratic design"—pieces that most consumers can afford. With notable exceptions like his lamp designs, he has shifted in recent years away from designing products to designing environments, especially the kitchen and the bathroom. His XO design company continues to produce some Starck pieces to this day—mostly in plastics. At the same time, he also functions as visionary for hire, working on focused projects with a variety of manufacturers.

In 2015, Starck partnered with Slovenian appliance maker Gorenje on a complete kitchen collection of appliances, hoods, ovens, cooktops, drawers, and storage panel doors that combine the manufacturer's expertise in high-technology cookware with Starck's vision of a stainless steel and reflective glass environment where the functionality is all but invisible. Were it not for the sleek orange handles that Starck specified, the surfaces would appear seamless.

The challenge, Starck said at the product debut, was to cope with a paradox. "You want a product that works perfectly, with the latest cutting-edge technologies and materials—stainless steel for instance—but you don't want to live in a spaceship, because you simply don't live in space. The paradox was to create something that is technologically impeccable and still has a cozy, warm and human feeling to it."

It was not an entirely new challenge. Starck began working with Duravit (maker of porcelain bathroom fixtures) and Axor (the design-driven brand of faucet-maker Hansgrohe) in the mid-1990s to realize his concept of the bathroom as the "water room," or *salon d'eau*. Starck's minimalist vision dispensed with the usual tiles in favor of water-resistant wooden floors and colored plaster walls. His sink and tub designs for Duravit bore the simple lines of flowerpots.

The Axor line introduced the first joystick controls to faucets, a design quickly emulated by other manufacturers.

Wine Cellar at Château Les Carmes Haut-Brion, Bordeaux, 2016

The 2012 Axor Starck Organic kept the sharp silhouette but introduced separate controls of temperature and flow rate. The water-saving design limited the flow to 3.5 liters per minute, while aeration nozzles guaranteed excellent coverage for hand washing. The most recent version, the 2014 Axor Starck V, integrates a porcelain or glass spout with the metal base.

Perhaps Starck's most audacious use of metal is in the new aging cellar and tasting room for Château Les Carmes Haut-Brion, the only first-growth producer in the Pessac-Léognan region of Graves, just outside Bordeaux city. The chateau's new owner, Patrice Pichet, engaged Starck and architect Luc Arsène-Henry to redesign the appearance of the grounds and create an avant-garde building that would hold red wines for aging while also serving as a reception and tasting center.

"The paradox was to create something that is technologically impeccable and still has a cozy, warm and human feeling to it."

Because Bordeaux wines have long been transported by boat—both downriver and to overseas markets—Starck and Arsène-Henry designed the building in the form of an upended hull of a shipping vessel. The building, which opened to receive aging barrels from the 2015 vintage, is suspended between earth and sky in the middle of a small artificial lake that functions rather as a moat. The aging rooms are underwater, where the steel-plate shell of the structure can transmit the coolness of earth and water to the deep interior. Visitors cross the water to the vessel on small metal bridges and enter to taste the premium wines in Starck's self-contained environment that is part ancient shipping vessel, part steel-clad spaceship—and all drama.

Patricia Harris and David Lyon are writers and critics based in Cambridge, Massachusetts.

Bruce Metcalf

A Lion in Winter

BY ULYSSES GRANT DIETZ

La Petite Mort (brooch), 2015
maple, Micarta. gold-plated brass, sterling silver, glass cabochon, paint
5 ½ x 5"

*Nunc Stans (*brooch), 2015
Delrin®, silver
5 x 4"

A Light Lost at Sea (brooch), 1977
acrylic, silver, brass, paint, ink
7 x 4 ⅜ x 2"
COLLECTION OF THE NEWARK MUSEUM, GIFT OF THE ARTIST

Wood Neckpiece #7, 1992
maple, cherry, oak, walnut, pine, rosewood, cork, glass eye, plastic teech, tagua nut, grass, cord, 23-karat gold leaf, paint
15 x 10 x 1 ¾"
COLLECTION OF HOUSTON MUSEUM OF FINE ARTS, GIFT OF ALICE C. SIMKINS

BRUCE METCALF IS proud to call himself a jeweler and a craftsman. But he is equally comfortable calling himself an artist. Anyone familiar with his career knows that he is also an important writer on contemporary art and craft, as well as an articulate and provocative lecturer.

Metcalf's work is in the permanent collections of two dozen museums in the U.S. and abroad, but he is in no way resting on his laurels now that he's well into his sixties. Every day holds a new discovery for this exacting artist, and while he is not arrogant about it, there is no false modesty in his opinion of his work. He is generous with his admiration of younger studio jewelers, but equally liberal with his criticism. The sharpest barb in his critical quiver is "cliché."

Metcalf got his BFA in metalsmithing from Syracuse University in 1972, where he also studied architecture. He then received his MFA in metalsmithing and jewelry from the Tyler School of Art at Temple University in Philadelphia. That was in 1977, and already his skill as a jeweler and a thinker was obvious.

A Light Lost at Sea, a student work from 1977, demonstrates both Metcalf's technical prowess with a variety of materials, as well as his intentional focus on narrative and sculptural impact. Metcalf makes jewelry, but he also makes art. There are no found objects here: every piece of this assembly is skillfully handmade, from the reverse drawing on the acrylic "sail" to the light bulb, lamp, and little boat in which it drifts. Metcalf sees no inherent rift between craft and art, and no shame in wanting to make either. He is an advocate of manual proficiency, but is adamant about intelligence, too. Intelligence as it colors craft's role within contemporary culture and, more specifically, the art world, is not some immutable, fixed thing.

Metcalf's own emphasis as an artist-jeweler has evolved substantially over the past two decades. A series of necklaces produced in 1992 exhibits the narrative method for which he is known, as it is infused with dark, even confrontational iconography. One of these pieces is in the Helen Williams Drutt Collection at the Museum of Fine Arts, Houston, and it is the composition of this piece that seems to foreshadow Metcalf's direction in the 21st century. A disparate group of earth-toned, vaguely organic carved and painted wooden forms have been assembled in a way that might appear to be haphazard, but has in fact been calculated with immense precision, akin to Piet Mondrian's endless tweaking of his thick black lines and blocks of color. However, the centerpiece of the Houston necklace is one of Metcalf's iconic homunculi, a bug-eyed creature who could be either threatening or beseeching. This narrative element is a feature that has disappeared from Metcalf's more recent work.

By the early 2000s Metcalf had embarked upon a series of necklaces that dropped the use of overt narrative, while maintaining a subtle use of historical reference. *Willow Bough* of 2004 once more combines a group of disparate carved and painted elements with a gilt metal piece that evokes one of William Morris's most popular wallpaper designs from the 19th century. The color palette of *Willow Bough* is more intense than that of Metcalf's most recent work, and each finish and hue has been thought out with meticulous attention to both craft and composition. These necklaces of this series are baroque in

Metcalf sees no inherent rift between craft and art, and no shame in wanting to make either.

Willow Bough, 2004
wood, paint, metal
diameter 12"
COLLECTION OF THE NEWARK MUSEUM
PURCHASE 2012 SOPHRONIA
ANDERSON BEQUEST FUND, LIFE
MEMBERSHIP FUND AND LOUIS
BAMBERGER BEQUEST FUND

California Poppies, 2012
maple, boxwood, Micarta, silver,
gold, gold-plated brass, paint
15 x 10"

Fossil Bird (brooch), 2013
maple, holly wood, epoxy putty, gold-plated brass, paint
5 x 3"

Five Unclaimed Wishes, 2013
maple, gold-plated brass, sterling silver, 18k yellow gold, gold-leafed found object, paint
12 ½ x 9"

their exuberant scale and rococo in their carefully poised asymmetry. There is nothing casual about the placement of the parts or the choice of colors. Adjacencies of color and form and texture matter deeply. The lack of explicit narrative, however, doesn't mean that Metcalf has abandoned intelligence.

Metcalf's most recent body of work was included in "Sin and Sensuality" at Gallery Loupe in Montclair, New Jersey, in 2015. I particularly like a statement the artist made about his newest work: "These necklaces and brooches represent a recent departure. They are neither narrative nor conceptual jewelry. Instead, I want to make jewelry that is decorative and comfortably wearable. Beyond that, I want these articles to become the center of attention when they are worn, and thus to make their wearers feel exceptional." For a maker like Metcalf to dismiss both the conceptual and the narrative seems a radical step. Somehow I think he's overstating the case to make a point: perhaps both ideas, narrative jewelry and conceptual jewelry, have begun to feel like clichés to him. In a cultural context in which content is presumed to transform craft (low) into art (high), and thus transcend mere making, the conscious embrace of words like "decorative" and "wearable" is pretty profound.

Five Unclaimed Wishes, a necklace from 2013, shares the same vocabulary as *Willow Bough*, but with two distinct variations. Its palette is pastel and feminine, giving it a sensuous softness. Additionally, there are elements—the carved wishbones—that are recognizable, for all their biomorphic abstraction. This detail, along with the title, suggests a narrative that is largely left to the wearer's imagination. *The Fossil Bird* brooch, also from 2013, echoes the necklace's soft palette, but introduces a handcarved replica of a bird skull slyly at odds with the feminine color scheme and corsage-like form. The surreal detail of the skull is whimsical, not intended to impart meaning so much as to add interest: shape, line, texture. This is a jewel meant to be both beautiful and unsettling. It is, like all of Metcalf's jewels, a carefully controlled exercise in formalism. It is about the arrangement of shapes and colors and surfaces, not about any hidden meaning or pithy concept. The act of assembling these disparate parts into something that provokes an aesthetic response of pleasure is meaning enough.

There is nothing casual about the placement of the parts or the choice of colors.

The biomorphic look of so much of this recent body of work has a sleek smartness that taps into the mid-century modern very much in the air these days. But it also speaks to the ongoing influence of post-modernism, which made the love of ornament acceptable once more. Another recent group of Metcalf's jewels takes on a darker, almost sinister palette and thus arouses a very different feeling.

California Poppies from 2012 combines black, purple, and blood red with dark oxidized silver. It is a somber scheme, given a slightly Goth edge through the clawlike elements that could be either parts of some sea creature or the seed pods of something poisonous. Somehow the figure of Disney's Maleficent comes to mind. It is a necklace that exudes power and strength, but not necessarily in a benevolent way. Two brooches, *La Petite Mort* from 2015 and *Bloodspur* from 2014, present us with a similar, but even more ominous aspect. *La Petite Mort* (Little Death, which is a romantic euphemism for sexual climax and subsequent melancholy) is elegant and funereal, graceful in its

Bloodspur, 2014
maple, gold-plated brass, paint
5 ½ x 2 ½"

Daphnis and Chloe, 2015
silver, Micarta, boxwood, glass cabochons
6 x 3"

sweeping lines. There is something brooding and formal about its windswept asymmetry—the corsage-like quality of *Fossil Bird*—but the thorny points also evoke a frisson of fear. *Bloodspur*, with its slippery red scrolls, truly crosses the line into sinister, becoming the sort of jewel a creature of the night or a dark wizard would wear (though I hear Bruce guffawing as he reads this).

The real point is that these pieces, quite intentionally, have no specific meaning. Their suggestiveness allows for a range of interpretation, or simply an emotional response, depending on who is looking. *Daphnis and Chloe*, also from 2015, shares everything with *La Petite Mort* except for its palette. Ethereal rather than somber, it conjures visions of light rather than dark, in spite of the sharp bits (the story of Daphnis and Chloe has its painful elements, after all, as do most love stories).

A final group of Metcalf's recent work is deceptively simple and seductive in a rather different way. Called *Nunc Stans*—literally "the now that stands," but meaning "eternity"—these large-scale pieces are carved from a single material, a milky-white synthetic called Delrin®. A view of one of these in development demonstrates the complex process Metcalf undertakes for every piece he creates. Elaborate drawings, colored to indicate position in the viewing plane, allow Metcalf to plan the engineering required to mount the various elements to the handmade silver armature. Metcalf's jewels are always beautiful from the back; they are extremely well built.

This august, respected, sometimes irascible lion of the jewelry world continues to invent and create and surprise.

The sprawling *Nunc Stans* brooch from 2015 brings to mind one of those high-speed photographs of milk splashing. This aspect of being frozen in the moment helps clarify the meaning of the name. Metcalf is citing Boethius, a philosopher from late antiquity: "The now that passes produces time, the now that remains produces eternity." The "now that remains" is *nunc stans* in Latin.

On the other hand, this high-minded aspect of Metcalf's work is made more modern and gritty with his candid description of these works as suggesting splattering semen: the male life force, the moment before conception. But these thoughts are not meant to be explicit; they are the product of an active and generally sardonic mind. The brooch, in all its rococo asymmetry, is graceful and gestural. In spite of its lack of color and flash, it is eye-catching and arresting when worn. It makes the wearer the center of attention, even as it makes the viewer a wee bit uncomfortable, because the artist knows that we know exactly what it resembles.

The *Nunc Stans Large Circle* brooch is even more flamboyant. Both acknowledging and exploding the traditional concept of the ladylike circle brooch, its large scale and organic, frozen liquid movement might suggest contemporary sexual slang: a pearl necklace.

Bruce Metcalf never rests. This august, respected, sometimes irascible lion of the jewelry world continues to invent and create and surprise. He cares about his jewelry as art; but he cares equally about his art as jewelry. He demands a lot of the people who would buy and wear his work—or look at it in museum exhibitions—but he gives as much as he asks.

Ulysses Grant Dietz is Chief Curator and Curator of Decorative Arts at the Newark Museum.

Nunc Stans Large Circle (brooch), 2015
Delrin®, silver
5 ¼ x 5"

Anne Barros

You Are What You Eat With, 1998
sterling silver, pearl, copper,
aluminum, bead
4 x 3 ¾ x 2 ½"
PHOTO: TRACY CLARE

By the Light of the Silvery Spoon

BY BARBARA ISHERWOOD

Orchard Spoons: Pear, 2015
sterling silver, pear wood, watercolor
length 8 ½"
PRIVATE COLLECTION

IT COMES AS no surprise to learn that Anne Barros majored in English and philosophy at university. Throughout her 40-year career as a silversmith, ideas and materials have been equal partners in a body of work that has earned her places in the collections of the Victoria & Albert Museum, the Canadian Museum of Civilization, the Design Exchange in Toronto, and the Art Gallery of Guelph's Contemporary Canadian Silver Collection. Her métier has been as a maker of finely crafted small functional objects, with an emphasis on tableware. She is also a respected author, researcher, community advocate, and organizer.

Barros's attraction to metal surfaced long before she ever picked up a hammer. Following graduation from high school in her hometown of Watertown, New York, Barros had the opportunity to teach English language arts in Greece. In Athens, she witnessed metal objects being handcrafted by artisans in shops around the agora, and was fascinated by the intriguing designs of specific-use articles such as the *dallah*, a traditional Arabic coffee pot with a distinctive shape. When Barros returned home with a suitcase full of old copper and brass pots and pans, her mother observed that she must have an affinity for metal.

Add to that a love of the culinary arts, and Barros's destiny as a maker of fine tableware was in the stars. She first taught herself to cook in the 1960s, using Julia Child's *Mastering the Art of French Cooking* as a guide. Her interests in food and metal aligned when she took her first metalsmithing classes at Central Tech in Toronto, where she'd moved in 1969 when her husband, James Barros, got a teaching position at the University of Toronto.

She recalls making a porringer, and spoons. Flatware, destined to become a staple of her production, had strong personal resonance. Barros fondly remembers silver spoons given to her by her grandmother. "I was enamored of them because they were so shiny—I was like a magpie," she recalls. "And they felt so good in my mouth, so I would eat ice cream with them."

In 1978, Barros received her diploma in metal arts, gold, and silversmithing from Humber College in Toronto, where she studied under Dutch émigré Hero Kielman, who in the 1950s had helped to introduce a modernist aesthetic to Canada. She then honed her silversmithing skills by attending the Sir John Cass School of Art in London, and doing benchwork for a production jewelry firm in Toronto.

While most of her contemporaries from Humber eventually went in the direction of art jewelry, Barros was drawn to the creation of functional objects. "I've always liked something I could hold in my hand better than something I could put on me," says Barros, who by the mid-1980s had established herself as a studio silversmith specializing in small functional hollowware and flatware, characterized by a streamlined modernist bent. Her contemporary interpretation of baby silver was an important early revenue stream (a market, Barros notes, that no longer exists), and her success there may have reflected her own childhood pleasure in eating from silver. "When you put it in your mouth, it has a more refined feel than steel," she says.

Her interests in food and metal aligned when she took her first metalsmithing classes at Central Tech in Toronto.

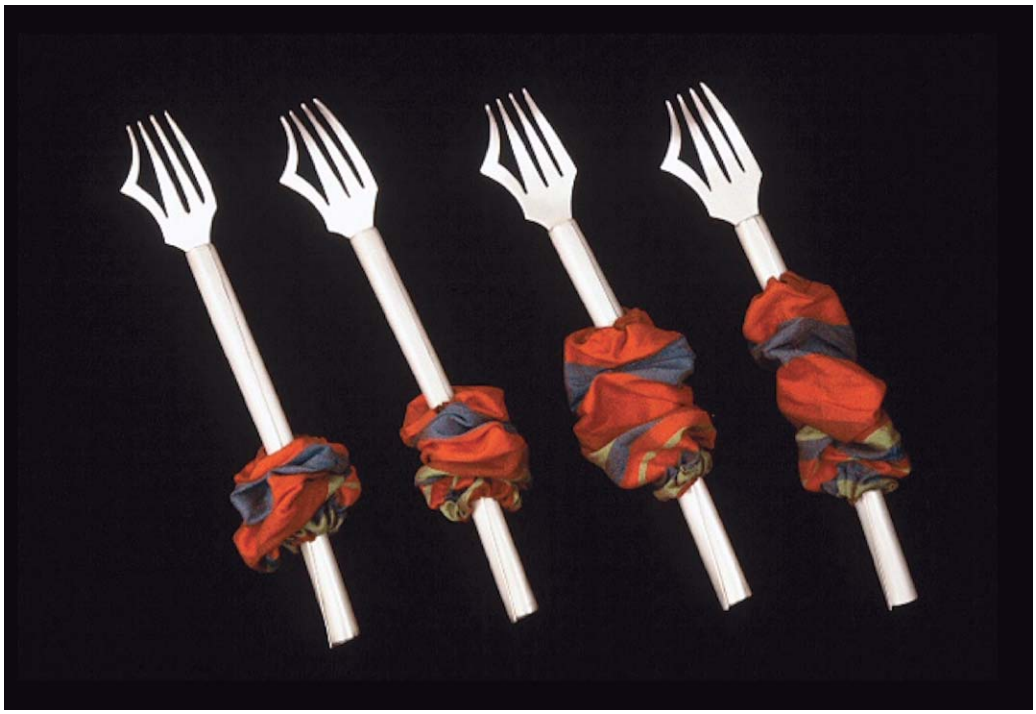
The sensuousness that elevates the act of eating from mundane to celebratory is evident in an extraordinary spoon from 1997, aptly titled *You Are What You Eat With*. Here a gleaming bowl sprouts silver stems resembling streamers that erupt in colorful petals and pearls. The spoon's name brings to mind the oft-quoted motto of Arts and Crafts movement founder William Morris: "Have nothing in your house that you do not know to be useful, or believe to be beautiful."

Morris is an appropriate spiritual mentor for Barros. His work as a designer-craftsman was situated within a broad practice that included writing and social activism, both of which have been strong threads in Barros's career. Morris believed that "any decoration is futile ... when it does not remind you of something beyond itself." Imbuing objects with meaning has been an integral aspect of Barros's approach. A bowl, *An Idea of North*, is a wonderful example of her skillful fusion of material, form, and concept. The austere brushed silver vessel with a gently curving rim, nestled on a bed of recycled fur, was created for the 2005 Metal Arts Guild "Northern Lights" show in Toronto. In the exhibition catalogue entry, Barros says, "...I have tried to join the hard white beauty of an arctic terrain with the gentle softness of its befurred inhabitants, both animal and human." The work's title adds another level of cultural reference by recalling that of celebrated Canadian composer Glenn Gould's iconic 1967 radio documentary on the Arctic, *The Idea of North*.

Such thoughtful multivalence is frequently accompanied by a healthy sense of wit. *The Secret Lives of Forks*, from 2000, is one of Barros's many creative interpretations of a fork. This implement's surprising history was revealed in the article "Fork Lifting," written by Barros with support from the Canada Council for the Arts, and published in *Metalsmith* in 2002. (Who knew that the humble fork was once considered a tool of the devil?) In accordance with the fork's checkered history as symbol of both licentiousness and propriety, Barros's fork handles sport colorful silk sleeves, while the tines mimic the act of pinching a morsel, a task originally undertaken by fingers.

As an author Barros also published *Ornament and Object: Canadian Jewellery and Metal Art 1946–1996*, the first comprehensive book on this subject. She co-founded, along

The Secret Lives of Forks, 2000
sterling silver, silk
8 x 8 x 1"



An Idea Of North, 2004
sterling silver, recycled fur
12 x 5 ¼ x 3"
COLLECTION OF CANADIAN MUSEUM OF CIVILIZATION, HULL, PQ

Alternative Fuel #3: Maple Syrup, 2008
copper, acrylic, sterling silver
12 x 6 x 3"

with the late artist-jeweler Lily Yung, new vIews, a series of publications based around exhibitions at *new* gallery in Toronto, an artist-run alternative exhibition space dedicated to promoting fine craft. The mandate of new vIews was to provide a much-needed forum for critical analysis of contemporary Canadian craft.

The community-minded spirit behind these endeavors surfaces in Barros's many pieces addressing topical themes ranging from high technology to the plight of bumblebees. However serious the subject, though, she retains a buoyant spirit. In 2006 she teamed up with her niece, painter Julie Bero-Emerson, for an exhibition at *new* gallery titled "Family Values," which took aim at conservative America's attempts to suppress women's rights. Her *Soap Boxes*, small silver and bronze boxes, bear slogans copied from signs observed while participating in the landmark 2004 March for Women's Lives in Washington, DC. One box, simply inscribed *Imagine*, à la John Lennon, invites speculation about the prospect of a more just world. Barros's "Alternative Fuel" series from 2008 alludes to the energy crisis, while offering playful vehicles for personal recharging. In *Alternative Fuel #3: Maple Syrup*, a tall copper vessel in the form of a tree trunk comes complete with a tap ready to disgorge the archetypal Canadian condiment into a tiny silver bucket.

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Barros's last five years have been particularly fruitful, as she has exhibited four bodies of work, including one that addressed a theme very close to home. *Mood Swings*, created in 2012, dealt with bipolar disorder. As the relative of someone with this challenging condition, Barros sought a visual metaphor for their often erratic behavior. To this end, she made a sculpture with a sand-filled playground containing six different miniature swings that symbolize the bipolar sufferer's endless ups and downs (mostly the latter). As the series was exhibited at David Kaye Gallery during the SNAG 2013 Conference in Toronto, Barros found herself talking about *Mood Swings* to metalsmithing colleagues from across the continent. "I was totally impressed by people talking to me about how someone in their lives has bipolar problems, or they have them, and the consensus was, 'Let's not keep this under the rug; let's discuss it,'" she says.

Another series that coincided with SNAG 2013 was featured in an exhibition of contemporary knifemaking titled "Unsheathed," at the Ontario Craft Council's gallery. When the show's curator, Aggie Beynon, first invited her to participate, Barros balked. "I don't really like making knives; they're too aggressive," she says. But then she came up with a clever response to the exhibition's title. On a trip to Hawaii Barros had observed how young buds on bamboo stalks are shielded with protective sheaths. She made four bronze vessels, each with the sheath in the lower position bamboo takes until it falls off. An evocative accompanying quote from the novel *The Rainbow* by D.H. Lawrence underscores a gentle eroticism, far removed from the knife's traditional role: "She was as new as a flower that unsheathed itself, that stands always ready, waiting, receptive."

The propensity for thinking outside the box comes to the fore again in Barros's *Silver for a Tasting Menu*, a project of several years' duration. As a long-time foodie, Barros was intrigued by the molecular gastronomy movement begun by Spanish chef Ferran Adrià. This rarefied culinary practice involves distilling food down to its essential flavors, which are then consumed as slivers, sauces, jellies, foams, "airs" (frothy drinks), and spheres. The trend spun off into the tasting menu, in which entrée-sized dishes are eschewed in favor of small portions of a variety of difficult-to-prepare dishes. Barros saw the need for new types of

Mood Swing #1, 2012
copper, sterling silver, brass
8 x 5 ½ x 1 ¾"
PRIVATE COLLECTION

Unsheathed, 2013
bronze, sterling silver, ink
18 x 10 x 4 ¾"

Nara Setting, 2011
sterling, Argentium sterling
silver, patinated copper,
lacquered wood
13 ½ x 7 x 1"

Shigetsu Setting, 2011
sterling silver, patinated copper,
brass, lacquered wood
13 ½ x 7 x 1"

flatware to accommodate these unorthodox food forms, so designed miniature whisks to serve up foams, a tiny sleigh to slide under slivers and sauces, silver straws for slurping airs, and hoops to capture olive oil bubbles. These she arranged in place settings that take their cue from the Zen Buddhist *kaiseki* tradition, which Barros experienced during a trip to Japan. In the *Sigetsu Setting* (2011), the warm tones of a red lacquer tray and copper bowl set off sleek silver implements in a container fashioned after a Japanese basket. A small silver pillow etched with Asian patterns acts as an elegant presentation platform in the *Nara Setting* (2011). The emulation of a soft surface in a hard material adds a conceptual twist.

From food to home and hearth, Barros's most recently exhibited series, "Silver and Stone," touches on themes of family, history, preservation, and the inevitable cycle of growth and decay that is the lot of everything on earth. The series has its roots in a stone farmhouse in Brownville, Jefferson County, upstate New York, purchased in a dilapidated state by Barros's family in 1980. Built in 1835, the house is one of about 500 limestone buildings in the area. Over the years Barros and her late husband returned the house to life, including reviving the original plantings of maples, lilacs, fruit, and nut trees.

Learning how to maintain her heritage property entailed research into the history and construction of Jefferson County's stone buildings, which range from simple vernacular houses such as hers to grand mansions. What began as a personal project expanded, as Barros worked with local libraries and historians to document these houses' stories. Original research included reading 19th-century farm journals, some retrieved during daring explorations of rickety abandoned houses.

In 2015, the fruits of these labors were consolidated in the book *Stone Houses of Jefferson County*, edited by Barros (under the name Maureen Hubbard Barros), Brian W. Gorman, and Robert A. Uhlig, and published by Syracuse University Press. An accompanying exhibition at the Thousand Islands Arts Center in Clayton, New York, featured fine prints by the book's photographer, Richard Margolis, and three exquisitely crafted miniature silver buildings by Barros, one in the form of a farmhouse, another a Federal-style manor, and a third a crumbling ruin. Stripped down in form yet detailed with delicately pierced apertures, these tiny precious models beautifully capture the dignified grace of their originals.

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Vernacular House, 2015
sterling silver
3 ½ x 2 ½ x 2 ½"

The show also featured Barros's *Orchard Spoons*, with handles made from branches pruned from local fruit trees, and brushed silver bowls in organic shapes resembling fruit and leaves. Blending rustic and modern simplicity, they are Barros's tribute to the 19th-century women who turned the stone houses of Jefferson County into homes.

The spoon is once again a key player in Barros's current work. Not one to shy away from challenging subjects, *in the presence of a spoon* addresses the controversial subject of one's right to determine how and when one dies. Her interest in this issue was sparked by a news story about how a terminally ill woman's reflexive response to a spoon pressed to her lips was being used by the medical institution to deny her wish to no longer be fed. The series will include a spoon pierced with holes, and others fashioned in ways that prevent them from fulfilling their function of carrying food to the mouth.

As someone whose professional career began with the creation of baby silver, Barros sees both the irony and the appropriateness of dealing with the other end of the human journey. Now in her seventies, she says, "I'm privileged, in many ways. I have been able to work at what I love doing all these years. I'm really lucky and totally content at this point in my life—which is probably not a good thing, for an artist." But as one listens to Barros speak with passion about her new project, it's clear there's no chance of her slacking off any time soon. The creative fire that has propelled her this far continues to burn.

Barbara Isherwood is a Toronto-based art historian.

Reviews

After Wearing: A History of Gestures, Actions, and Jewelry

Pratt Manhattan Gallery, New York
September 15–November 14, 2015

by Alexandra Hart and Kristine Kim

Ripples of a fledgling frontier followed the quixotic exhibition "After Wearing," hosted by the Pratt Manhattan Gallery. Co-curators Monica Gaspar and Damian Skinner considered the question: "What can I do to a piece of jewelry, and what can a piece of jewelry do to me?" Presenting the works of 13 different artists, "After Wearing" was a survey of the relational and participatory aspects of jewelry. The object itself was not the focus of the show, but rather the role of jewelry in society as a social actor, method of communication, and performative art.

A visually striking yet vague poster piqued the audience's curiosity, only to be met by an absence of clarity at the show itself. Strong concepts were indiscernible and lost under a hazy cloud of ambiguity; regrettably, the curators' intent behind the exhibition's layout and presentation did not translate to the viewer. To fully experience these works and stimulate the requisite conversations, the diversity in medium, content, and installation required more succinct explanations than were provided.

Metamorphic Spirit (dragon) (2008) by Yuka Oyama brimmed with potential, but its effect was compromised, because the vitality was lost in translation. To call paper sculptures "jewelry" is a foreign concept to those unfamiliar with contemporary jewelry studio practice; therefore, to promote awareness, and perhaps even foster discussion, the oblique message of the piece should have been made more apparent. Oyama states: "Which animal is hidden inside of you that gives you energy?" Handwritten responses from participants were displayed alongside the sculptures, but as they were written in German, an unnecessary language barrier distracted the viewer's attention from the show's objective. The piece provokes multiple levels of social inquiry and commentary, but the viewer needed sufficient introduction.

YUKA OYAMA
Metamorphic Spirit (dragon), 2008
PHOTO: BECKY YEE

Virus Simulation (2011–15), a brooch project by Lauren Kalman and Kipp Bradford, was another missed opportunity to showcase the progressive field of contemporary jewelry. Programmed to mimic the spread of the Human papillomavirus (HPV), each brooch consisted of a custom circuit board powering a series of invariant lights. During the exhibition's opening, each lit formation developed an individual blinking pattern, some eventually devolving into darkness. Despite engaging viewers, the poorly situated frame of reference bemused rather than excited. Viewers were left to rely on a self-motivated investigation with a handful of breadcrumbs, leading to a laborious stalemate rather than clarity. Much like Yuka Oyama's presentation, *Virus Simulation* warranted translation and

TRACEY CLEMENT
A Leading Role, 2006
video, 42 seconds

substantiation to shepherd the work from an object of passing intrigue into a fully realized idea for viewers to consider.

Tracey Clement's *A Leading Role*, 2006, emerged as the most successful piece. Clips from various movies compiled into a short, fast-paced montage showed jewelry being ripped off the bodies of various protagonists. Presented in a small alcove painted all in black, the setting became removed, private, and personal. The viewer empathized with the feeling of violation and was left to wonder why repeatedly witnessing this simple act evoked such an upsetting, visceral response. The emotional attachment to, and talismanic power of, jewelry was illuminated, as was the peculiarly human instinct to impose a sense of personal identity onto inanimate objects.

On the afternoon of the opening, Gaspar delivered a lecture at Pratt Institute's Brooklyn branch, in which she discussed the nature of jewelry and its role in the collective human experience. The actualization of these ideas in the exhibition, however, fell short of the expectations of anyone other than those in the audience. Perhaps an exhibition should not need to rely upon such a verbal presentation in order to move and educate the viewer. Nonetheless, "After Wearing" championed the contemporary jewelry canon and its current exploration of relational aesthetics; it valiantly navigated uncharted waters through the fusion of technology, social media, and conceptual explorations of adornment. Although we've seen approaches such as this in Europe for some time, we hope that "After Wearing" heralds future investigations in the United States.

Alexandra Hart and Kristine Kim are emerging contemporary artists.

Chisel and Forge: Works by Peter Oakley and Elizabeth Brim

North Carolina Museum of Art, Raleigh
September 12, 2015–March 20, 2016

by Charlotte V. Wainwright

"Chisel and Forge," a recent exhibition at the North Carolina Museum of Art, featured sculpture by Elizabeth Brim and Peter Oakley. Both artists live and work in western North Carolina, where Penland School of Crafts, John C. Campbell Folk School, and strong programs at the UNC Asheville, Appalachian State University in Boone, and Western Carolina in Cullowhee consistently produce fine artists. NCMA Assistant Curator Jennifer Dasal chose to exhibit work by these two artists because ". . . both artists use traditional methods and materials to create representations of unexpected, everyday items. . . with slyness and humor or even irony." Oakley carves creamy white marble into books, CDs, cakes of soap, and styrofoam containers, giving an elegant permanence to ephemera. Brim's forged iron and steel sculptures render soft, delicate feminine objects using a tough physical language.

Dasal chose 12 works made by Brim over the past decade. Her command of the medium celebrates and at the same time masks the physically demanding efforts associated with blacksmithing. Brim's gallery talks, like her works, are well-polished stories, which she delivers in her smooth Southern accent. Her stories, however, are only one possible interpretation. Each sculpture is a conflation of expectations replete with the viewer's experiences, be they memories of similar objects, stereotypes relating to behavior and gender, or simply the recognition of Brim's powerful physical accomplishment.

Brim worked in other media including painting, ceramics, and jewelry until she discovered her affinity with the forge. Her mother, especially, was dismayed. She argued that the forge was an unladylike medium, at odds with her upbringing. Brim was not convinced one precluded the other.

A tutu, two women's hats, pairs of spike-heeled shoes, a parasol, a pleated apron with long fluttering strings, bouquets of flowers, a puffy cushion, and another in black velvet were on view. Brilliant white walls and pristine white cases emphasized the abundant shades of black from Brim's forge.

The tutu's net flounces are made from a thin reticulated metal coaxed into ruffles that cast wonderful shadows on the wall; its surfaces are polished to a shiny black softness. A fedora's grosgrain band was made by wrapping wire; the parasol's leather handle is plaited wire. Straps on spiked-heel shoes and twisted strings on an apron, suspended mid-air, appear to defy gravity. A handful of flowers may have been gathered from a nearby field. I am not, Brim says, making ribbons or flowers; I am making you *think* of ribbons or flowers; I am giving you the stuff of a story.

Two cushions in the exhibition further illustrate Brim's mastery of her material,

ELIZABETH BRIM
Petite Parasol, 2009
steel, stainless steel mesh
30 x 10"
COLLECTION OF NOELLE AND MARK MAHONEY

ELIZABETH BRIM
Catch!, 2005
steel
36 x 24 x 8"

while taking advantage (or one might say disadvantage) of its possibilities. Brim decided she wanted to inflate sheet steel by stacking thin sheets, welding their edges, heating them to orange in a gas forge, and forcibly separating them with compressed air: it's a steel balloon. This technique creates a small puffy beribboned cushion whose surface seems to ripple like watered satin. Nearby, a soft black velvet pillow holds what appears to be a crown. This 2011 piece, *A Dark Tale*, is both sinister and delightful. It is flocked steel and its soft tactile blackness absorbs rather than reflects light.

Familiar objects slip away, as Brim elevates appearance with multiple meanings. Exploding sheet steel, or using wrapped wire to simulate ribbon or leather, entices the eyes and engages the mind. Her subjects elevate the forge and with it her power to manage it and its potential.

Innovations and adaptations of materials take on great significance within the scope of Brim's development. Her work at the forge evolves from her physical and intellectual toughness. She uses charming, recognizable subjects to initiate stories that may be narratives yet at the same time are complex and subversive.

Charlotte V. Wainwright is the founding director (now retired) of the Gregg Museum of Art & Design, NCSU, in Raleigh, NC.

Flora and Flesh: The Work of Jessica Calderwood

Reinstein/Ross Gallery,
New York, NY
January 21–February 28, 2016

by Marjorie Simon

At last New York City has a jewelry gallery with innovative exhibitions and a youthful verve in a hip, permanent location. Adjacent to the downtown Reinstein/Ross jewelry store, where fresh interpretations of classical gold jewelry are created in-house, the sunny storefront space showcases solo artists and curated groups. In a recent exhibition of new work, award-winning enamelist Jessica Calderwood added a mixed-media meditation on the conflicting roles of contemporary women to her autobiographical Limoges-style enamel drawings.

A turn around the gallery is like a camera panorama pulling back from a close-up. Portraits of young women, whose heads have been replaced by botanical symbols of fecundity and femininity fill the now pink-and-white room. As if under a magic spell (or a curse?) these female figures' upper bodies appear to have become fruit-bearing trees. First one encounters the intimate scale of jewelry, in which cameolike portraits are impeccably set in a variety of classic goldsmith's settings. On a nearby wall are a half-dozen modest (8 to 12 inches in height) enameled pieces, and by another are three wonderfully strange small mixed-media full-body sculptures. The room is anchored by *Reluctant Sexpot,* an arresting four-foot-high sculpture of wet-felted wool, high-fire vitreous china, paint, copper, and fiberglass. With her pigeon-toed stance, low-heeled black shoes, and white stockings, she resembles a tentative Alice in Wonderland, if Alice had become a surrealistic tree of multi-shaded green leaves, blooming with scores of pink and rose egg-shaped fruit. In a curious twist, the images also recall Bruce Metcalf's most charming animated figures from the '90s, which were based on Karl Blossfeldt's macro-photographs of plant parts.

Calderwood's narrative operates on several levels. On a societal level, she consciously embraces traditional female-dominated processes and media, such as felting, enamel, and porcelain painting, and now, polymer clay. Historically she references the Victorian language of flowers and the prominent place of botanical themes in jewelry. On a personal level, her jewelry has always been autobiographical. Much of this work emerged from the physical and emotional changes during Calderwood's pregnancy and early motherhood with her first child five years ago. Many of the figures seem a little burdened by their hybrid state. *Reluctant Sexpot* references specifically the considerable physical changes experienced during pregnancy, as one changes from a slender young woman to a voluptuous vessel, very public evidence of female sexuality. Her recent addition of male figures suggests the partnership necessary to continue working as a committed artist and teacher while parenting a small child. However, I would add that, in

Succulent Pearls, 2015
enamel, copper, underglaze, china paint, electroformed copper
10 x 10 x 2"

my opinion, the prior absence of male figures is in no way problematic—her all-female subject matter is sufficient.

Calderwood is part of a cohort of young women reclaiming the domestic and using their lives for inspiration and imagery. Melanie Bilenker's hair drawings depict girl-women in domestic settings, and Jill Baker Gower's multimedia Victorian romanticism taps into a similar thread, as do scores of graphic and textile designers seen at "indie" craft fairs. They bring their close observation of their own physicality and sexuality and the world around them to bear on their work.

A graduate of the enamel-rich program at Cleveland Institute of Art, and Arizona State University, Calderwood has had two residencies at John Michael Kohler Art/Industry Program; hence the porcelain in the sculptures. She recently began teaching at Ball State University in Muncie, Indiana. An enthusiastic materialist, Calderwood continues to explore new media and experiments with familiar ones. One brooch fuses glass beads to a modeled head; balls of polymer clay constitute the body in a small standing figure. Polymer clay lacks the silken texture and lustrous surface of porcelain, but it works and fires quickly and gives instant color. Time will tell if it continues to meet Calderwood's high standards for craftsmanship as she expands her realm of inquiry.

Marjorie Simon is a Philadelphia-based metalsmith and writer.

Reluctant Sexpot, 2014
sculpture, mixed media: wool felt, slip-cast vitreous china, paint, enamel, copper, fiberglass
48 x 30 x 30"
PHOTO: DON STOLLEY

Glittering World: Navaho Jewelry of the Yazzie Family

Smithsonian National Museum of the American Indian
New York, NY
November 13, 2015–January 10, 2016

by Andrea DiNoto

In the origin story of the Navaho peoples, human beings emerge from dark, barren realms into the "Glittering World" of light and sun. As characterized by the immense and evocative landscapes of the Southwest, this world—both actual and metaphorical—has been home to generations of the celebrated Yazzie family. An amazing nine out of twelve of the modern-day Yazzies have become jewelers, but this aptly named, eye-dazzling show focused mainly on the remarkable artistic output of brothers Lee A. Yazzie (b. 1946) and Raymond C. Yazzie (b. 1959), whose works, created roughly from the 1970s to the present day, represent a near-seismic evolution of the Navaho style, both as concerns metalwork and lapidary. Curated by Lois Sherr Dubin, who authored the sumptuous catalogue, assisted by Kathleen Ash-Milby, the 4,000-square-foot exhibition, containing well more than 300 examples, was organized into ten sections reflecting such topics as belief, art and commerce, inspiration and collaboration, production, and "earning a living." The inclusion of 59 late-19th and early-20th-century Navaho pieces from the museum's collection—concho belts, squash-blossom necklaces, and the wrist guards known as ketohs—placed the Yazzies' work in historical context. Such rare early pieces continue to be avidly sought by serious collectors, but the ongoing passion for Native American jewelry is best reflected in the

fact that the pieces in this show came from 53 lenders from 20 U.S. states and Japan.

Southwestern jewelry, as produced mainly by Navaho, Hopi, and Zuni tribal artisans, evolved over centuries through contact with Spanish and Mexican silversmiths and via trade that brought non-native materials such as coral and glass into the region. In the 1860s, the Navaho began to emerge as skilled silversmiths, while the Hopi and Zuni became equally adept at both metal and stonework. As these tribes occupied adjoining territories—the Four Corners region where Arizona, New Mexico, Colorado, and Utah intersect—intertribal contact inevitably resulted in a melding of the two approaches. Stylistically, Navaho jewelry evolved from Mexican horse bridles, which typically employed the use of cast and stamped silver discs set with turquoise. The Zuni perfected silver overlay, a technique that produces highly contrasting graphic surfaces that, as with their stonework, often depict stylized renditions of animals and deities. The work of the Yazzie brothers can be seen as an embrace of this duality, sometimes literally, as in collaborations with non-Navaho artisans. In fact, as Dubin makes clear in the catalogue, the Yazzies follow in the footsteps of three artisans: Kenneth Begay (Navajo, 1913–1977), Charles Loloma (Hopi, 1921–91), and Preston Monongye (Mission Indian/Hopi, 1927–87), who together in the 1950s ushered in the modern era of Indian jewelry design with their emphasis on virtuosic technical skill in silver, gold, and lapidary.

The pieces in this show, thematically displayed in both wall-mounted and freestanding vitrines (often paired effectively with color photos of Southwestern landscapes), demonstrated how the Yazzies reimagined native jewelry not as mere upgrades of earlier styles, but as unique, wearable, sculptural masterworks in which monumentality is often implied. A piece by Lee Yazzie, whether cuff, buckle, or ring, typically sets large turquoise nuggets or cabochons against a silver base worked in a variety of techniques: reticulation, raised mosaic inlay, and meticulous chiseling. Raymond Yazzie's most dramatic pieces reveal his highly developed lapidary skills, which translate traditional Southwestern imagery—corn rows, katsinas, striated sandstone cliffs, sunrays, and more—into abstract patterns set either in silver or gold. His *Blessings* cuff bracelet (2002–03) is a micromosaic tour de force, incorporating many of these elements in the style of a modernist painting. By combining turquoise and coral with stones such as opal, sugilite, lapis lazuli, and gaspeite, Raymond has diversified the traditional Navaho color palette to great effect, in line with his modernist inclinations.

Also included in this show was the outstanding silver and stone beadwork of five Yazzie sisters. In addition, one gallery was devoted entirely to varieties of mine-sourced turquoise, while another featured a 20-minute Smithsonian-produced video that features interviews with the Yazzies, together with images of their work. The video is available on YouTube, and well worth watching by those who missed this historic display of inspired Native American design.

Andrea DiNoto is a New York–based writer on art and design.

LEE A. YAZZIE
Belt Buckle, 2000
lone Mountain turquoise, sterling silver
length 2 ⅜"
COLLECTION OF GENE AND ANN WADDELL
PHOTO: KIYOSHI TOGASHI

RAYMOND C. YAZZIE
Blessings (bracelet), 2002-03
turquoise, coral, opal, sugilite, lapis lazuli, gaspeite, 14k gold
height 1 ½"
COLLECTION OF DANIEL HIDDING. WINDSONG STUDIO, L.L.C.
PHOTO: GREGORY R. LUCIER

Gary Noffke

BY BARBARA MANN

Gary Noffke at entrance to his home, ca. 2005.

opposite:
Hunt Horn, 2006–7
forged silver, 16k and 18k gold overlays
8 5/8 x 2 5/8"
PHOTO: DAVID RAMSEY

THE DEFINITIVE RETROSPECTIVE of Gary Noffke's work, titled "Attitude and Alchemy," was held at The Mint Museum in Charlotte, North Carolina, in 2011, and curated by Allie Farlow, then assistant curator of craft and design. In the exhibition catalogue, Farlowe summed up Noffke's achievements: "For nearly fifty years, this consummate artist and devoted teacher has dedicated himself to his material of choice, metal. Although Noffke has often gone against the grain, he is considered—by artists and curators alike—to be one of the foremost metalsmiths in the United States. Unlike many of his peers, Noffke has consistently and simultaneously created jewelry, hollowware, and flatware, passionately exploring surface, form and function."

Indeed, Noffke's accomplishments during his long and distinguished career are many. As an exhibiting artist, he has had numerous solo exhibitions, including at the John Michael Kohler Arts Center, the Ornamental Metals Museum, and the Mint Museum. His work has also been included in more than 300 group exhibitions, including "Exhibits USA," "Objects for Use/Handmade by Design," "American Masters of Hollowware," "Tradition/Innovation, the First World Crafts Exhibition," and "Soul's Journey: Inside the Creative Process." Noffke's work has also been featured in numerous books and catalogues including: *Makers: A History of American Studio Craft*; *Masters of American Metalsmithing*; *American Master of Hollowware in the Late 20th Century*; *The Art of Gold*; and *Objects for Use/Handmade by Design*. Among his grants, honors, and artists' residencies are election to the College of Fellows, American Craft Council; recipient of a Georgia Individual Artist Grant; and residency at Arts and Industry Program of John Michael Kohler Arts Center. Recently, Noffke was included in an Oral History Interview project with the Archives of American Art, Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America. As an educator, Noffke has taught and inspired thousands of students at workshops, colleges, and universities, including the University of Georgia, where he was chair of the jewelry and metals area for 30 years. As fellow distinguished metalsmith Robert Ebendorf has said, "As an educator, the field has been gifted with [Noffke's] leadership. He has mentored many and has shared with them his wisdom of tools and techniques." Jay Kidwell, a former student of Noffke's, writes, "Gary was instinctively capable of bringing out the important qualities in students: a quest for knowledge; striving to work beyond perceived abilities; exploration of new techniques and materials; and administering a fair amount of 'tough love' as required."

Noffke continues to work, experiment, teach, and create in metal. Just recently he demonstrated hot forging silver at the Fire on the Mountain workshop in North Carolina. Recently he made a set of cast iron tables, inspired by Monet's water lilies, commissioned by Peter Marino. They are sited in the Christian Dior store in Taipei 101 (which for a few years was the tallest building in the world). Currently working in the studio with his daughter, Sydney, Noffke continues with his lifelong passion of creating with metal. And, not least, it should be noted that Gary Noffke is a great, funny guy who is surrounded by many, many friends.

Barbara Mann is a metalsmith, educator, and former student of Gary Noffke.

Mary Ann Scherr (1921–2016)

Mary Ann Scherr at the age of 93.

Jean McLaughlin
Executive Director, Penland School of Crafts

Mary Ann Scherr will surely be remembered as one of our nation's leading designer/artists—and as someone whose smile would light up any room. Mary Ann inspired generations of artists, particularly women, who looked to her for advice, courage, spunk, and direction.

Mary Ann's career began during World War II, as an illustrator for Goodyear Aircraft Corporation. She then designed hood ornaments, instrument panels and interiors for Ford Motor Company. A commission from US Steel Corporation led to jewelry designs using stainless steel, and work with ALCOA led to aluminum jewelry. An inventive, imaginative, prolific and accomplished maker, Mary Ann developed games, toys, baby furniture, and fashion designs over her career. She illustrated books and created "Body Monitors," a patented series of electronic human health alerts encased in jewelry to monitor air quality, heart conditions, and radiation devices. Throughout her ageless 94 years, Mary Ann's creative mind drew connections so fluidly between processes, materials, and ideas. Experimenting with metals (gold, silver, titanium, stainless and mild steels, and aluminum) and exploring new ways to use them was a hallmark of her career. Right up to her last days, Mary Ann wanted to be in the studio.

As active as she was as a designer and artist, Mary Ann was even more passionate about teaching. She devoted her life to inspiring and challenging others to explore their own creative work. Mary Ann taught at Kent State University in Ohio, Parsons School of Design and the New School for Social Research in New York, and in North Carolina, at Meredith College, State University, Duke University, and Penland School of Crafts. Penland, where she began teaching in 1968, was like a second home for Mary Ann, and her involvement with the school included not only the studio but with the board of trustees, benefit auctions, and her infamous martini parties.

To pay tribute to this amazing woman and friend, I did a bit of research and learned some fascinating facts: Mary Ann appeared on CBS with Dan Rather, on NBC's "Today" show, ABC's "Good Morning America," and the "Tonight" show with Johnny Carson. She made a production line for Reed and Barton Silversmiths. Some of her clients included HRH the Duke of Windsor, Erma Bombeck, Joan Mondale, Andy Warhol, Liz Claiborne, Jack Lenor Larson, and Chelsea Clinton. Her necklace, *Waterfall,* is in the collection of the National Museum of American Art, and her piece *Neck-Lace*, made for the 1969 International Jewelry Exhibition at Bloomingdales, is in the collection of the Museum of Arts and Design. Mary Ann's work is also in the Vatican Collection, the Metropolitan Museum of Art, the Boston Museum of Fine Arts, the Renwick Gallery, and Goldsmith's Hall in London. She was given the North Carolina Governor's Award for Achievement in the Arts in 2003; she was a fellow of the American Crafts Council and given a lifetime achievement award by the Society of North American Goldsmiths in 2007. She was also recognized as Penland's Outstanding Artist Educator in 2008.

In her last weeks, Mary Ann told me that nothing would make her happier than to know that a metals student would receive a scholarship at Penland each year in her name. Her curiosity and attentiveness, her love of discovery, and her passion for the creative process will now live on in each of us.

Patsy G. Hopfenberg
Journalist and retired metalsmith

I met Mary Ann Scherr in 1989 when she moved from New York City to Raleigh, North Carolina. For the next seven years I took classes from her and worked as an apprentice in her private studio. When I interviewed her two years ago I asked how her career in metals began. She said when she first enrolled at the Cleveland Art Institute to study painting she also took a course in metals, a class she didn't know anything about. "I realized that it was an instant love affair," she said. "I backed into this class and I was totally hooked. I felt comfortable with this material and immediately envisioned all kinds of directions for myself."

Mary Ann's career as a metalsmith earned her international recognition and acclaim. But that was not where her passion ended. Another desire was to be a teacher. After graduating she began teaching at the Akron Art Institute. She was still offering classes at North Carolina State University and in her

studio at 94 years old, just months before her death. Thousands of students who studied with her across America and abroad continue to refer to her as a master teacher. The dynamic atmosphere in Mary Ann's classroom was magical. Students were dazzled by the lightning power of her creative mind and her brilliance as a designer. She eagerly gave away anything and everything she knew about metals to all her students, inspiring each one individually to reach their greatest potential. "With each student," Mary Ann said, "you are inspired to think in a different way. Giving away my own designs is an effort to help a student think. I get such delight when a student is thrilled."

Two years ago, I asked Mary Ann what inspired her and her work. She said, "My work has never followed a pattern. I never progressed through any studied or logical direction. I look around and am inspired by so many things every day. I hook onto something that is fascinating to see or experience, and that generates an idea I begin translating into a piece of jewelry. I tell my students to look around, be open, receptive, and move toward unique directions of discovery."

In addition to the impact she had on students, her model of living life to the fullest will stay in the hearts of all people with whom she interacted for 94 years. Her bright eyes, wild and unbounded spirit, her beauty and style, compassion, generosity, talent, love, and her never-ending innovative ideas combined to make her a human phenomenon. Mary Ann's lasting legacy to me and to the legion of students who learned from her will continue. She was my mentor, but she was even more important as a cherished friend. She enriched my life for 27 years, defining for me and for so many others the word friendship. We will "look around" and find her everywhere.

Sydney Scherr
Head of Jewellery Design
Raffles College of Higher Education,
Kuala Lumpur, Malaysia

The legacy and history of Mary Ann Scherr is a part of the fabric of the contemporary metals community in the United States and abroad. Many novice and well-known jewelers have been influenced by her ability to invest technical virtuosity with an enduring love for this artistic medium. She touched the lives of thousands of people with her ridiculously adorable charm and an intensity of character that could take your breath away.

As her daughter I chose to join her professional world, and had a rare view into this complex woman of extraordinary charisma and depth, a strong woman who was very human, passionate and driven. It used to exasperate her that she could only update her resume once a week because in her mind it meant she was not working hard enough.

I've always known that the bonds that tied Mom and me together were as tough as steel and as fragile as an orchid; something of spectacular beauty and complexity, yet extremely vulnerable to the changing elements of time and circumstance. I have fought dragons with Mom. And I have found, and shared, spectacular wonders and lessons. We forged a bond palpable in the work of our hands...for the work of our hands held our hearts' center. It was unique on many levels and not always gracious, but this bond was the power behind the strength of our connection and the foundation of a legacy that magnifies for each of us something significant and familial, resonating with shared history. George Bernard Shaw said: "Life is not a brief candle to me. It is sort of a splendid torch which I've got ahold of for the moment, and I want to make it burn as brightly as possible before handing it on to future generations."

It is a very great honor to know that what Mom inspired in me will continue through my teaching and in the work of my hands... hands that touch the tools she taught me to use nearly half a century ago.

Mom's whirlwind spirit and power drew in everyone who met her. Being a part of her orbit made you brighter and *more*: more of everything. She was never a mere mortal, she was a force of nature. We all loved her with abandon and awe.

Mary Ann Scherr's light burned very brightly. The profound emptiness left in her absence is something felt by many. For me it is both ethereal and visceral. It is close to a heartbeat.

My mother never really belonged to my father, or my brothers, or me. She belonged to the splendor of the world. She belonged to art and design. And she belonged to the hearts of all those who knew her. She was as much yours as she was mine.

MARY ANN SCHERR
Waterfall (necklace), 1995
sterling silver, 14k gold beads
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SNAG // Society News

Save the Date for the 2017 SNAG Conference

2017 SNAG New Orleans NEXUS A CONNECTION OF IDEAS

New Orleans is the perfect backdrop and inspiration for SNAG's 46th conference, **NEXUS: A Connection of Ideas!** The upcoming conference will focus on motivating thinkers, collectors, and makers to bring new and old, materials, techniques, and ideas together on **May 24-27, 2017** in the "Big Easy".

To learn more about the exciting upcoming conference in New Orleans please visit: snagmetalsmith.org

Board Member News

SNAG Thanks Previous Board Members and Welcomes Newcomers

This year we said goodbye to three of our board members as they finished their terms with the Society of North American Goldsmiths. SNAG would like to thank Jim Bove, Angela Bubash, and Renee Zettle-Sterling for their service and commitment to our organization. Through their varied roles, they contributed greatly to the success of SNAG. Brigitte Martin also finished her first term, but will continue on as President Elect.

During the May 2016 Conference in Asheville, we welcomed the following elected members to SNAG: Brigitte Martin – President Elect; Rebecca Rose – Nominations & Elections Committee; Board Members - Jill Baker Gower, Ezra Satok-Wolman, and Elizabeth Shypertt.

To learn more about the new board members please visit: snagmetalsmith.org

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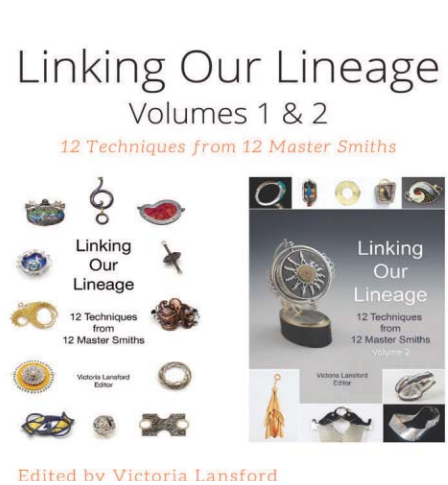
Now Available: Linking Our Lineage eBooks and Online Exhibition


Linking Our Lineage
Volumes 1 & 2
12 Techniques from 12 Master Smiths
Linking Our Lineage
12 Techniques from 12 Master Smiths
Linking Our Lineage
12 Techniques from 12 Master Smiths
Volume 2
Edited by Victoria Lansford

Linking Our Lineage, 12 Techniques from 12 Master Smiths Volumes 1 & 2 are instructional eBooks featuring jewelry and metalsmithing tutorials by the 2015 and 2016 Society of North American Goldsmiths Links artists. The processes illustrated range from beginning to advanced and are presented with hundreds of color photographs and multiple videos.

The SNAG Links Project is based on the fundraising project, created by **Linda Kaye-Moses** in the 1990's. Linda invited 12 artists to create a link (a pendant-like adornment) utilizing their unique skill-sets. The pieces were documented, then donated to the conference's silent auction. **Victoria Lansford**, SNAG's Director of Technical Education, revived the project in 2015 by creating and editing *Linking Our Lineage Volume 1 & 2* along with the sale of links at the annual SNAG conferences.

Linking Our Lineage, Volumes 1 & 2 are now available in the iBooks Store on your iPad or Mac for $12.99 (Access the iBooks store through the iBooks app on your device). SNAG will be releasing a print version of Volume 1 and 2 in 2017.

Linking Our Lineage Volume 1 includes chapters by Nanz Aalund, Lessley Burke, Juan Carlos Caballero-Perez, Andy Cooperman, Ronda Coryell, Robin Gordon, Mary Lee Hu, Linda Kaye-Moses, Brian Meek, Dawn M. Miller, Chris Ploof, and Jayne Redman. *Linking Our Lineage, Volume 2* includes chapters by Linda Threadgill, Sessin Durgham, Charles Pinckney, Deanna Pastel, Jennifer Jordan Park, James Binnion, Ezra Satok-Wolman, John Lunn, Ken Bova, Sarah Michaela Sitarz, Parker Brown, and Tina Wiltsie.

SNAG also setup an online links exhibition - you may view all of the 2015 and 2016 links by visiting the exhibition section at snagspace.org. Please note that a few of the 2016 links are for sale on the website. All proceeds from the sale of the links and eBook benefit SNAG, while at the same time documenting and preserving the amazing knowledge within our community. If you would like more information on the links project or eBooks please visit snagspace.org.

SNAG // Society News

Opportunities:

Check out our Springboard Opportunities Page on our website for more details and other opportunities.

CCCD 2017 Materials-Based Research Grant

The Materials-Based Research Grant is an award of up to $15,000 granted to interdisciplinary teams of researchers for an 18-month grant period. The goal of these collaborations is to encourage mutually beneficial innovation in Craft and STEM (science, technology, engineering and mathematics) through focusing on materials and process-based research.

Apply by November 16, 2016 via craftcreativitydesign.slideroom.com

American Craft Council Hip Pop: Emerging Artists

Hip Pop is an ACC-juried showcase of top emerging talent that provides a pathway for early-career artists into our established, competitive craft shows. With lower-cost shared booths, extensive exhibitor support, and show award opportunities, this program gives emerging artists an opportunity to grow their clientele and careers.

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March 20, 2017 | San Francisco

Apply via craftcouncil.org

AJF Announces the Susan Beech Mid-Career Artist Grant

The objective of this grant is to recognize a mid-career artist who has made a substantial contribution to the field and to provide resources for the artist to develop and implement a significant jewelry-related project that she/he would not otherwise have the ability to undertake.

Apply by January 16, 2017 via artjewelryforum.org

Listings on our Springboard are free and reach over 3,000 members. Post your listings at: snagmetalsmith.org/springboard/opportunities

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SNAG Features Halstead Design Challenge Online Exhibition

HALSTEAD DESIGN CHALLENGE

Make it Shake, Rattle & Spin! This call-for-action was made to 100 lucky recipients of the **2016 Halstead Design Challenge** kits. Each kit contained 50 components. Artists were asked to create a kinetic brooch using the supplies and adding a found object.

Selected brooches were featured in an exhibition at Blue Spiral 1 gallery during SNAG^{neXt} in May 2016, and some are still available for sale! To check out the Halstead Design Challenge online exhibition please visit snagspace.org. First place went to Gabrielle Gould, second place went to Stacy Heptig Rodgers, third place went to Kirsten Denbow, and runners up included Matthew Smith, Jessica Todd, and Erin Cora Turner.

A huge thank you to Halstead for their participation and support!

SNAG plans to conduct the Halstead Design Challenge again in 2017. Stay tuned to the SNAG website for a chance to purchase your 2017 Halstead Design Challenge Kit!

Deborah Vivas | Childhood Memories

Elina Peduzzi | Foreign Affairs

Jessica Todd | Traces

Sarah Chapman | Orbit Brooch

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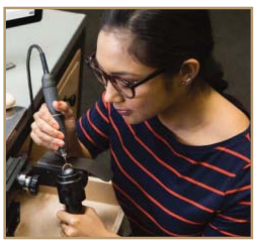

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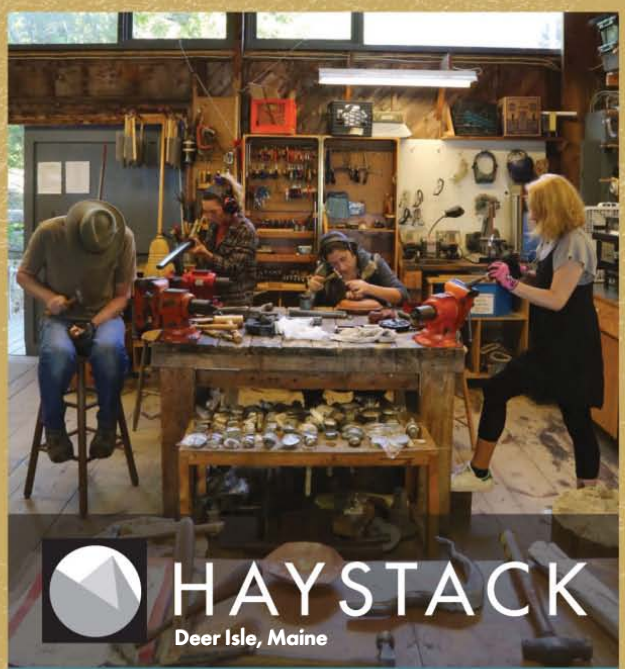

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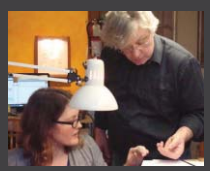

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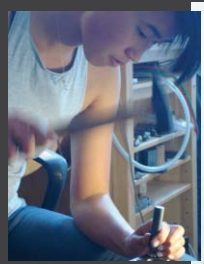

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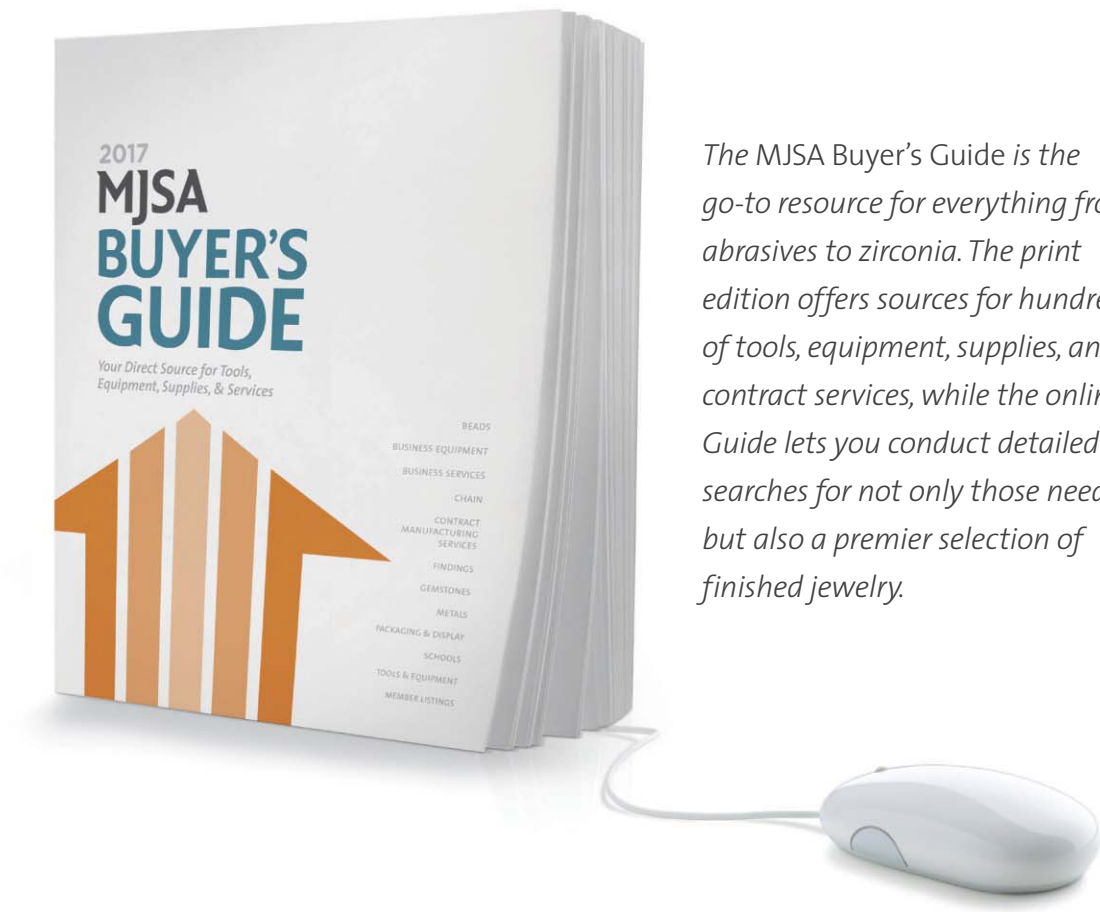

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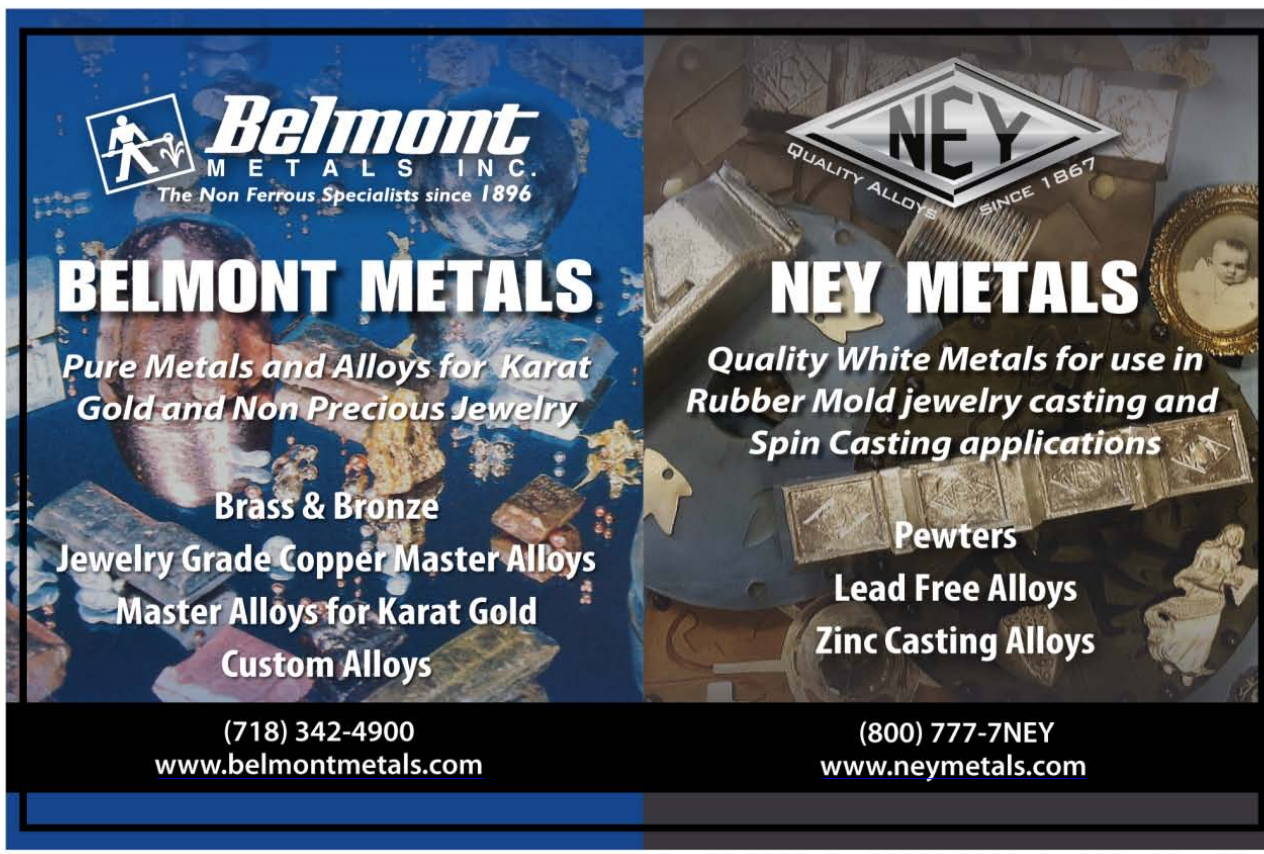
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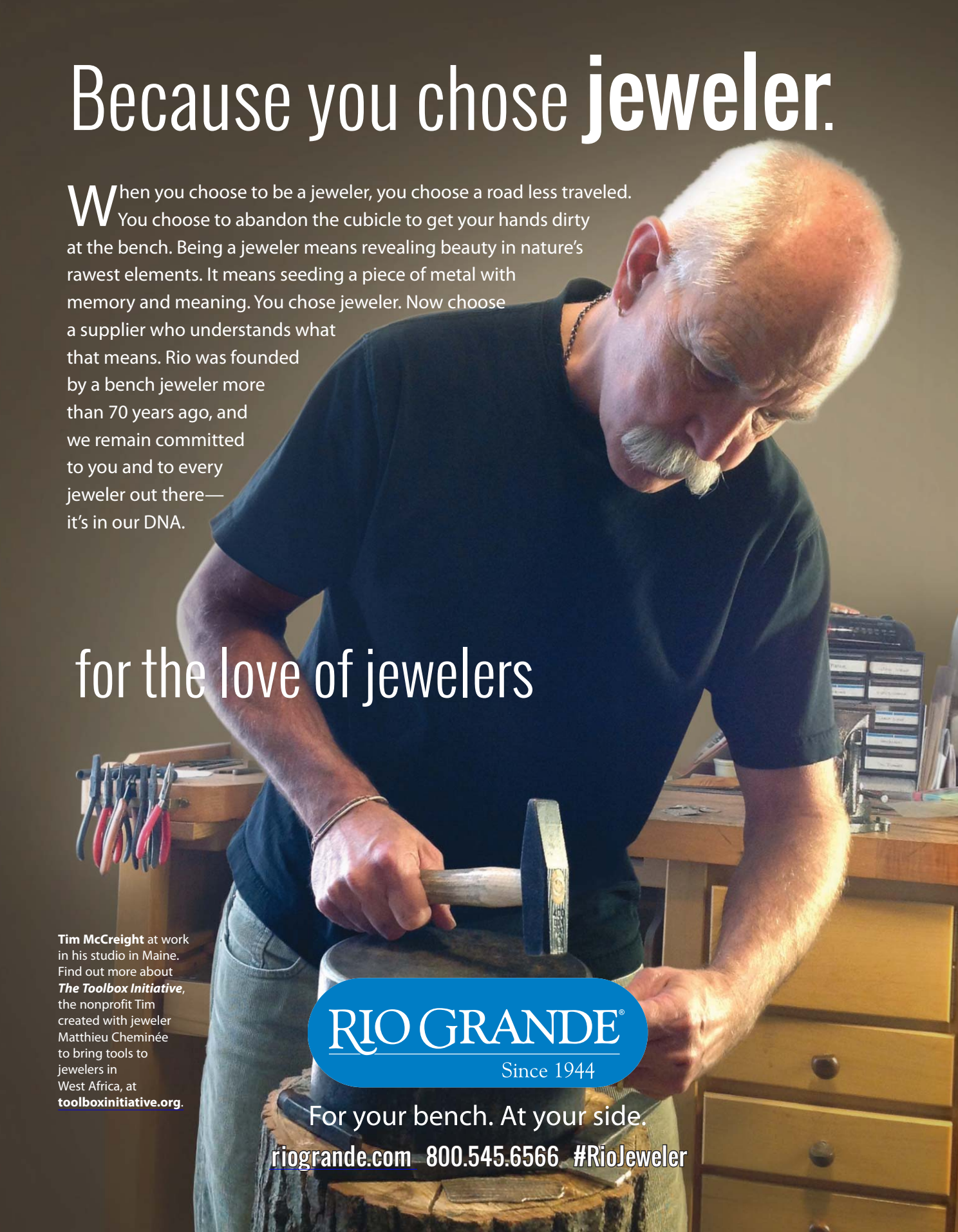

Tim McCreight at work in his studio in Maine. Find out more about ***The Toolbox Initiative***, the nonprofit Tim created with jeweler Matthieu Cheminée to bring tools to jewelers in West Africa, at **toolboxinitiative.org**.

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